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*Journal of Numismatic .....*  
*..... Fine Arts*

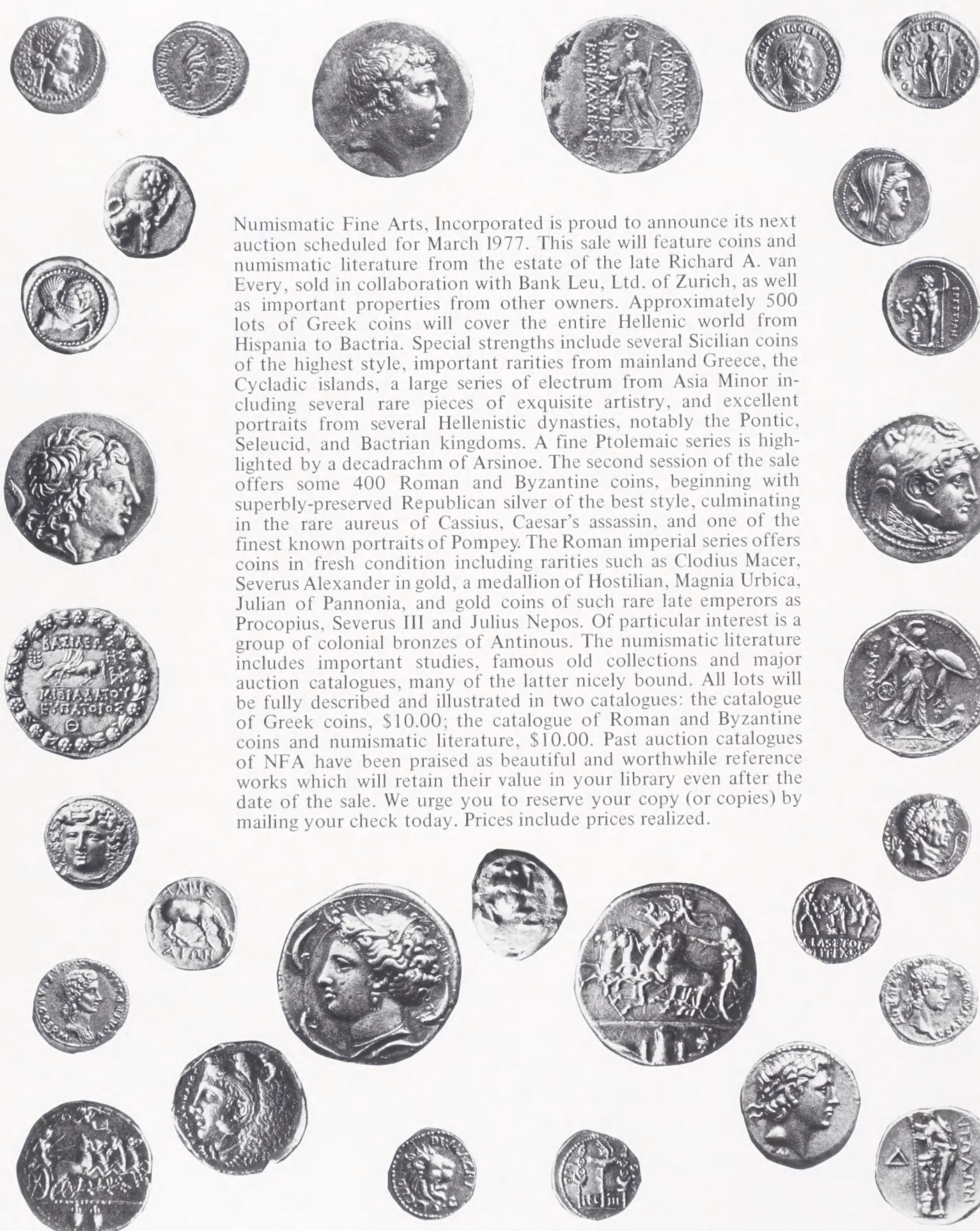


Volume 5

Winter 1976

Number 4





Numismatic Fine Arts, Incorporated is proud to announce its next auction scheduled for March 1977. This sale will feature coins and numismatic literature from the estate of the late Richard A. van Every, sold in collaboration with Bank Leu, Ltd. of Zurich, as well as important properties from other owners. Approximately 500 lots of Greek coins will cover the entire Hellenic world from Hispania to Bactria. Special strengths include several Sicilian coins of the highest style, important rarities from mainland Greece, the Cycladic islands, a large series of electrum from Asia Minor including several rare pieces of exquisite artistry, and excellent portraits from several Hellenistic dynasties, notably the Pontic, Seleucid, and Bactrian kingdoms. A fine Ptolemaic series is highlighted by a decadrachm of Arsinoe. The second session of the sale offers some 400 Roman and Byzantine coins, beginning with superbly-preserved Republican silver of the best style, culminating in the rare aureus of Cassius, Caesar's assassin, and one of the finest known portraits of Pompey. The Roman imperial series offers coins in fresh condition including rarities such as Clodius Macer, Severus Alexander in gold, a medallion of Hostilian, Magnia Urbica, Julian of Pannonia, and gold coins of such rare late emperors as Procopius, Severus III and Julius Nepos. Of particular interest is a group of colonial bronzes of Antinous. The numismatic literature includes important studies, famous old collections and major auction catalogues, many of the latter nicely bound. All lots will be fully described and illustrated in two catalogues: the catalogue of Greek coins, \$10.00; the catalogue of Roman and Byzantine coins and numismatic literature, \$10.00. Past auction catalogues of NFA have been praised as beautiful and worthwhile reference works which will retain their value in your library even after the date of the sale. We urge you to reserve your copy (or copies) by mailing your check today. Prices include prices realized.



## EDITORIAL

After many months of promises, we have finally prepared a listing of ancient artifacts. Many of our subscribers have asked for such a listing, and those customers who have visited our offices know that several rooms are devoted to displays of artifacts. However it is very time-consuming to attribute, photograph and display such items in the proper manner. So we apologize for the delay in the preparation of this catalogue, but we hope you will find it was worth the wait.

The heart of this issue of JNFA is an excellent discourse on ancient lamps by Anna Manzoni. We are sure that many of our readers have shared our frustration at being unable to buy the beautiful artifacts discussed in so many scholarly journals, so this time we have made sure that every lamp described by Ms. Manzoni is available for sale at a fixed price.

The bronze lamp illustrated on the cover is obviously the gem of the lamp collection. The Egyptian items offered for sale are high-lighted by a marvelous bronze of Isis and Horus, and some interesting scarabs, amulets and jewelry round out the current antiquity offerings. In addition we have a small but select collection of Roman coins for sale and a mail bid sale featuring Sasanian, Tabaristan and millennial Roman coinage.

We suggest that you send your orders as soon as possible so as to avoid the usual postal delays toward the Christmas season. This is especially important for antiquities which must be carefully packed and mailed by parcel post.

We would also like to take this opportunity to extend to all our readers our best wishes for the coming holiday season.

Joel L. Malter, President, and  
everyone at Numismatic Fine Arts, Inc.

## JOURNAL OF NUMISMATIC FINE ARTS

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*The Roman foot lamp pictured on the cover of this issue of your JNFA is such an unusually interesting piece that it has prompted a full page commentary on the background and purposes of similar lamps. For Ms. Manzoni's discussion and her consideration of this particluar piece see page 82.*



## ANCIENT OIL LAMPS

by Anna Manzoni

Oil lamps played an important role in life and death in the ancient world. They were used to light houses and shops and baths, served as important temple furniture and votive offerings to the deity and were placed in tombs in great quantities as tributes to the dead and as part of the household furnishings that were to provide comfort in the afterlife. Uses were the same for both rich and poor, although humbler people used plainer lamps, and metal was reserved for the very rich. In the modern world these lamps, whose development is well documented, are the most dateable objects after coins and are thus of great importance to the archaeologist; and because of their artistic merit and relatively low price are intriguing to the collector.

It is the clay lamp that has survived in the greatest numbers, partly because more of them were made and partly because clay, once fired, is practically impervious to the ravages of time. Thus even broken lamps discarded in antiquity are often discovered by archaeologists in abandoned wells or ancient dumps. At some temples votive offerings of lamps were deposited in pits when they became too numerous to be housed within the temple proper. The greatest number of lamps in museums and private collections today, however, and those in the finest state of preservation have come from excavated tombs. Sealed up in antiquity and barring the unfortunate occurrence of tomb robbery a lamp, especially a clay one, remains in the same condition as when it was first placed in the tomb, although thousands of years have passed. Sometimes tomb-found lamps bear no signs of ever having been used. Apparently religious practice did not require the lamp actually to have been lit. Many of them were lit just once, presumably on the occasion they were placed in the tomb. Such lamps are easily identified by a small area of soot at the nozzle of an otherwise virgin-appearing lamp. In general temple- and tomb-offered lamps seem to have been the same types as those used for domestic purposes, and some in fact probably belonged to the deceased in life. Nonetheless the presence of definite religious symbols on many lamps suggests that they indicated the owner's religious preference. This seems to be especially

true in later Roman and early Christian times when Eastern-influenced sun-centered religions rendered the lamp itself more of a sacred object.

The earliest oil lamps to be commonly used date to the Early Bronze Age and were simple hand-made bowls or saucers filled with oil in which the wick floated. Gradually the refinement of a pinched channel for the wick was devised. No. 1 in the attached catalogue illustrates a lamp of this type with four wick channels. Olive oil was the most common fuel in the Mediterranean world, customarily taken from the decreasingly edible second and third pressings, and wicks were made of flax or other fiber. The functioning mechanism of the oil lamp always remained simple, but the form and subsequent decoration followed an evolution that turned it from a merely utilitarian item into an object of art.

During the 7th century B.C. wheel-made lamps came into use in Greece and from there spread throughout the Greek world. As time went on the form of the reservoir became closed. There were practical as well as aesthetic advantages to this, one of which was that it gave the lamp greater portability without the danger of spilling. That lamps were in fact taken from the house on nighttime journeys is made clear by the well-known parable of the Wise and Foolish Virgins:

Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom. And five of them were wise, and five were foolish. They that were foolish took their lamps, and took no oil with them: but the wise took oil in their vessels with their lamps. While the bridegroom tarried, they all slumbered and slept. And at midnight there was a cry made, "Behold, the bridegroom cometh; go ye out to meet him." Then all those virgins arose, and trimmed their lamps. And the foolish said unto the wise, "Give us of your oil; for our lamps are gone out." But the wise answered, saying, "Not so; lest there be not enough oil for us and you: but go ye rather to them that sell, and buy for yourselves." And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage: and the door was shut. Afterwards came also the other virgins, saying, "Lord, Lord, open to us." But he answered and said, "Verily I say unto you, I know you not."

(Matt. 25, 1-12)



The fact the lamps of the foolish virgins had gone out by midnight indicates that, assuming they had been lit at nightfall, a lampful of oil could not last more than about four hours. The wise virgins who brought their reserve of oil "in their vessels" introduce the question of the lamp filler. Thin-spouted vessels have been discovered which may have been used for replenishing the oil supply, but most of these have been identified as baby feeders. Actually any vessel of a smallish size and with a long narrow spout could have been used for lamp filling.

When not being carried along on outdoor excursions, which was probably a great part of the time, lamps were most often placed in niches in the wall or supported on lampstands. Since most of the lampstands were of wood, few have survived. Those that have are chiefly of Roman date and will be discussed with the metal lamps.

Wheel-made lamps were often extremely artful, especially those produced by Attic workshops whose products were characterized by elegance of form and a rich black glaze. This glaze was imitated in most areas of Greek settlement in quite a satisfactory manner, although it was not as permanent as that produced in Attica (see nos. 2 and 3). The glaze further made the lamp less porous, thus enhancing its practicality.

Mould-made lamps are known as early as the 3rd century B.C. Initially they were made in imitation of the wheel-made variety (see no. 4), but soon decorations began to appear on the nozzle and shoulder (no. 6). The designs were those popular in other phases of Hellenistic art.

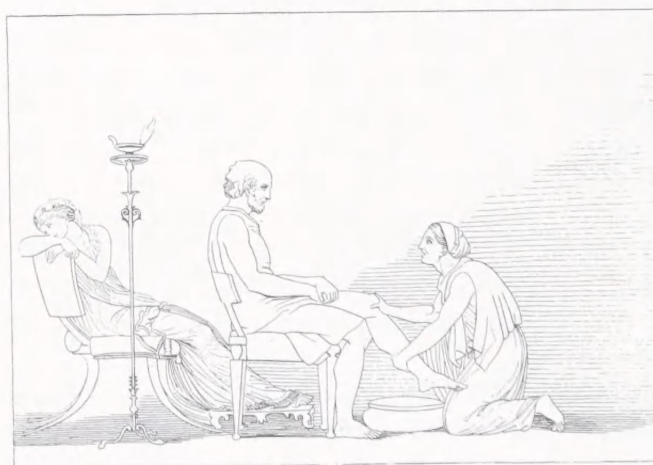
The actual mould was composed of clay or plaster and consisted of two parts: a top and a bottom (see no. 46). Wet clay was pressed into the moulds and left until partially dry. The two parts were then fastened together with wet clay, either before or after their removal from the moulds.<sup>1</sup> Finally the lamp was fired in a kiln. By Roman times the workshops were often large and sophisticated centers for the production of pottery, figurines and miscellaneous clay objects such as loom-weights, as well as lamps. In the smaller shops it is likely that the lampmaker served also as potter, but in the larger establishments the lampmaker probably was concerned only with designing and fashioning new moulds or perhaps copying a lamp made fashionable by

someone else. Humbler assistants would have been employed to do the routine work of preparing the clay, pressing it into the moulds and firing the kiln. This was a very different procedure from the production of wheel-made lamps which, except possibly for the firing, were the work of a single individual.

During the 1st century A.D. signatures on lamps became widespread. The names of some of the lampmakers have come down to us in this way, usually incised directly into the mould with the result that they are sometimes backwards on the lamps. As a general rule it is the finer lamps that bear signatures, although there are many high-quality lamps that are unsigned. Apart from aesthetic considerations signed lamps are useful in determining export patterns and for precision in dating.

On lamps of Italian origin the names are usually abbreviations of three-part Latin names (see nos. 9, 10, 13). Individual style and taste are evident in each maker's work, a notable example of which is Justus who was active in the 2nd century A.D. From looking at the decisive manner in which he incised his single name into the bases of his lamps one gathers he must have been something of a prima donna among lampmakers. His fine products, however, are worthy of his obvious pride (see no. 11).

Occasionally a mark of some sort, a cross or a circle appears in conjunction with a signature (no. 10) or alone. Not enough work has been done on the organization of the factories to determine what significance these had. Names and legends scratched onto the lamp after firing usually pertain to subsequent



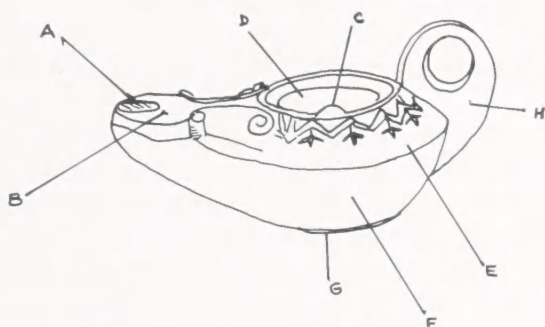
*Fig. 1. Drawing from the Odyssey: the Nurse recognizes Odysseus. John Flaxman (1755-1826). The Neoclassical painters often kept newly-discovered antiquities such as the lamp and lampstand portrayed here in their studios and reused them in their paintings.*



owners. Scratched names also appear on the outer walls of moulds. This was done by lamp-makers to insure ownership.

Plaster moulds, which were used most frequently in Hellenistic and Roman times, eroded slightly with each usage, producing a gradual blurring of the relief decoration.<sup>2</sup> This blurring may be readily seen in comparing nos. 20 and 20a, although they are not from the same mould. If clay had been used it would have produced a much harder mould that would not have worn in such a manner.

Such comparatively elaborate establishments as described above came into being in Italy in direct relation to the introduction of the olive there. The lamps produced are the



*Fig. 2. Parts of the Lamp: A. Wick hole. B. Nozzle. C. Filling hole. D. Discus. E. Shoulder. F. Side. G. Base. H. Handle.*

best known and perhaps the most beautiful of the ancient world. These are the discus lamps which take their name from the flat discs covering the reservoir (see Fig. 1), which were decorated with scenes from the natural and mythological worlds, closely paralleling contemporary painting, sculpture and mosaics. These lamps were and are very appealing because of the variety of subjects portrayed and the skill with which this was often carried out. Their popularity spread throughout the empire, and Roman originals were extensively exported for use in the upper class houses, while the poorer people contented themselves with imitations from the local provincial workshops.

One region, however, where the discus lamps were not popular was in Palestine in the areas of chiefly Jewish settlement which were hostile to both Roman art and Roman rule in general. In these portions of the country the people resisted the discus form altogether and retained the plainer type of lamp which had

its antecedents in the Greek rather than the Roman world. The form was characterized by a large filling hole and spatulate nozzle. For no particular reason other than that there were several kings named Herod at the time, these lamps are called "Herodian." The Jewish concession to decoration was either in the form of pure abstraction or religiously-inspired motifs. By the 3rd century A.D., however, the predominant Jewish lamp form had changed to a small delicate one decorated with geometric designs (see nos. 28-31).

Another group of lamps which appears during the Roman period but without direct relation to it are the "frog lamps" of Egypt. These lamps take their name from the figure of the frog which filled the entire upper surface of the lamp. The plump form, without much delineation between the body and nozzle, emphasizes the decoration. In the beginning at least the frog lamp was probably associated with the cult of Heqet, the Egyptian goddess of birth whose symbol was the frog. The Egyptians also considered the frog to be the symbol of resurrection. When the frog lamps were first made around the 2nd century A.D. the decoration distinctly portrayed a frog; as time went on this became merely stylized decoration, although the form of the lamp remained unchanged (see nos. 32-35). Most of these lamps were made during the 3rd-4th centuries A.D., exclusively in Egypt.

Economics are reflected in the quality of lamps produced; therefore it is not surprising that workmanship began to decline along with the Roman empire about the end of the 3rd century. The lamp walls became thicker, and the precise round form gradually spread out to a more elongated shape. A uniform clumsiness is apparent in the lamps produced in all parts of the empire during the 4th century.

A notable exception to the general decadence of the lamp industry after the 3rd century is the so-called "North African" type, so named because of the large quantity of these lamps found there. Distinctive because of their bright red or orange clay, these lamps are often decorated with Christian symbols. They date to the 5th-6th centuries A.D. Some decoration was cut into the mould by the conventional method, but very often stamps were used, especially for producing geometric motifs. The subject matter, following late antique art in general, is more subdued than in the Roman period. Popular motifs are the



Christian monogram and animals borrowed from the Roman world and given new significance by the Christians.

In Palestine during the late Roman period the well-known slipper-shaped "candlestick" lamp evolved. This type is usually associated with the Jewish religion and was originally decorated on the nozzle with the menorah, hence the name. Evidence of early Christian borrowing also exists in these lamps, because many examples are found identical to the Jewish lamps but with the Christian cross in place of the menorah (no. 47). Quite often the menorah was simply modified into a palm branch. These lamps were popular for an extended period of time, well into the 6th century.

Palestine and Egypt continued to produce fine lamps long after other parts of the ancient Mediterranean world had succumbed to a low standard of workmanship. During the Islamic period slipper-shaped lamps with large filling holes continued to be used. They are related to the "candlestick" lamps but differ from them in that they have curved tongue-shaped handles and an all-over decoration. They are graceful and well made and were produced in Palestine during the 8th to 9th centuries. This type is exclusively Islamic.

Some Byzantine and Islamic lamps were covered with a beautiful and high quality glaze. Metallic blue-green was favored by the Muslims (no. 54) whereas brown and green characterize Byzantine works (nos. 56-58).

Bronze lamps were used by the wealthy in antiquity, and those examples that have survived are very often of high quality. Many of them were fanciful in form with even the bottoms decorated so that the lamp would be pleasing from all angles. There are descriptions in ancient literature of these lamps being suspended from the ceiling, but most of the

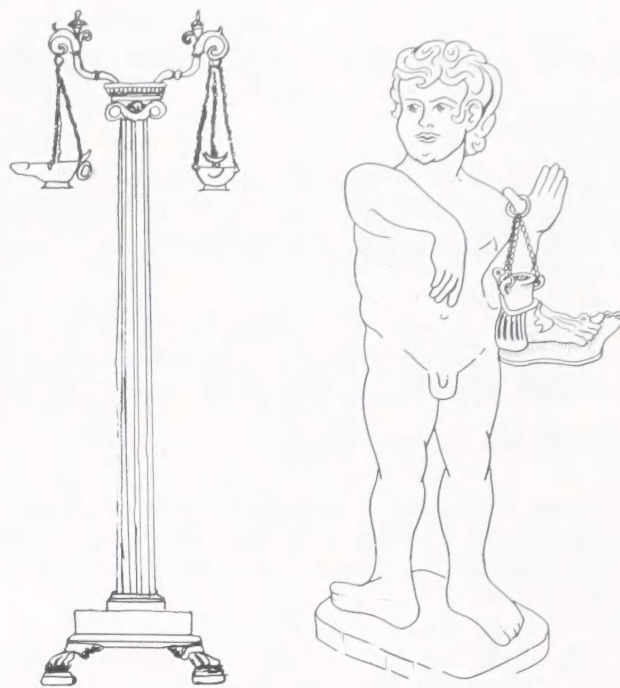


Fig. 3. Lampstand from Pompeii (after H. Roux).  
Fig. 4. Part of a lampstand discovered at Pompeii.

*What though about the halls no silent band  
Of golden boys on many a pedestal  
Dangle their hanging lamps from outstretched hand,  
To flare along the midnight festival!*

(Lucretius, *De Rerum Natura* II, 24-26)

existing examples were either hung from or placed upon lampstands. Lamps such as no. 61 stood on those stands in the main reception rooms of upper class Roman houses (Figs. 3 & 4). The stands themselves, often imported, were some of the most costly of Roman *objets d'art*. The houses were sparsely furnished, their opulence coming from the quality rather than the quantity of the decor. And, in the case of financial reverses, the lamps and lampstands were pawned along with the owner's jewelry.

1. Those wishing more detailed information on mould-making should refer to Donald M. Bailey, *A Catalogue of the Lamps in the British Museum*, Vol. I, London, 1975, pp. 4-6. His discussion is readily understandable to the layperson at the same time as being technically sound.
2. *Ibid.* p. 4.



## CATALOGUE

*The following lamps from our inventory are available for purchase. Numbers correspond to those cited in the text.*

### BRONZE AGE

1. Open lamp formed by pinching the rim of a bowl at four equidistant corners to create wick channels. Coarse, unglazed reddish clay. Traces of burning at wick channels. Intact; slightly chipped at the rim. 75.00  
Provenance unknown, probably Palestine.  
MB II, ca. 1800 B.C.  
G.Dia.: 13.3 cm.  
*Lamps with four wick channels were popular in Palestine for a relatively short period of time and were succeeded by the simpler single-channeled variety that gradually developed into the closed lamp.*  
*Cf. Charles A. Kennedy, "The development of the lamp in Palestine," Berytus XIV, 1963, Pl. XX:462.*

### HELLENISTIC WHEEL-MADE

2. Small open lamp with central tube and spatulate nozzle. Tube extends slightly above sides; flattened base. Reddish clay covered with flaky black glaze. Excellent condition. 75.00  
Provenance: Asia Minor.  
Ca. 250 B.C.  
L: 6.1 cm., W: 4 cm.  
*Small lamps of this type, almost miniatures, were popular in the 4th and 3rd centuries B.C.*  
*Cf. Richard H. Howland, The Athenian Agora, Vol. IV, Greek Lamps and Their Survivals, Princeton, 1958, Type 27A. He notes that the tube crowds the reservoir, further reducing the oil capacity (see p. 85f.). Spatulate nozzles are not a feature of his Type 27; therefore this example may be later in date.*
3. Miniature lamp with open reservoir, horizontal band handle and short nozzle. Base slightly raised and bearing marks made when the lamp was cut from the wheel. Grey clay covered with flaky black glaze. Excellent condition. 75.00  
Provenance: Asia Minor.  
3rd century B.C.  
L: (including handle) 6 cm., W: 3.6 cm.  
*For a discussion of these lamps, sometimes referred to as "Padlock" lamps, see Tihamer Szentleky, Ancient Lamps, Amsterdam, 1969, p. 40f.*

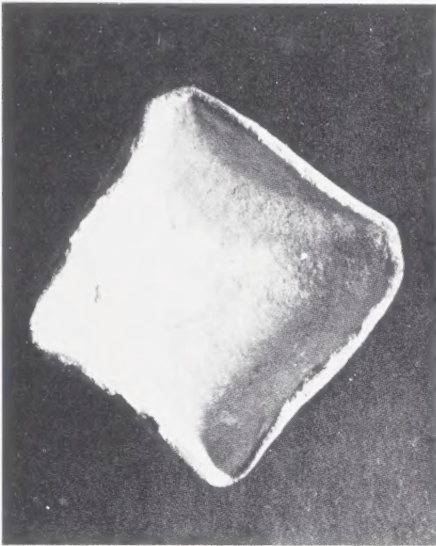
### HELLENISTIC MOULD-MADE

4. Imitation of wheel-made variety. Undecorated except for groove around filling hole. Unpierced side lug. Dark reddish clay. Excellent condition. 20.00  
Provenance: Found at Gaza in 1898, probably made in Egypt.\*  
2nd century B.C.  
L: 7.5 cm., W: 5 cm.  
*It has been suggested that the side lug, in this case decorative, is a vestige of an earlier pierced lug that either held a wick-adjusting pin or a string to hang the lamp when it was not in use. See Oscar Broneer, Corinth, Vol. IV, Part II, Terracotta Lamps, Cambridge, Mass., 1930, pp. 9-12; Howland, pp. 72, 131, 153.*
5. Decorated lamp with elongated nozzle. Brownish clay. Good condition. 30.00  
Provenance: Found at Gaza in 1898 (see footnote), of Egyptian manufacture.  
2nd century B.C.  
L: 9.5 cm., W: 5.5 cm.
6. Small lamp with vestiges of two side lugs. Decorated with palmette on nozzle and egg and dart around filling hole. Dark reddish clay. Good condition. 75.00  
Provenance: Found at Gaza in 1898 (see footnote), of Egyptian manufacture.  
Ca. 150 B.C.  
L: 7 cm., W: 5.8 cm.  
*Both the palmette and the egg and dart were popular Hellenistic motifs.*

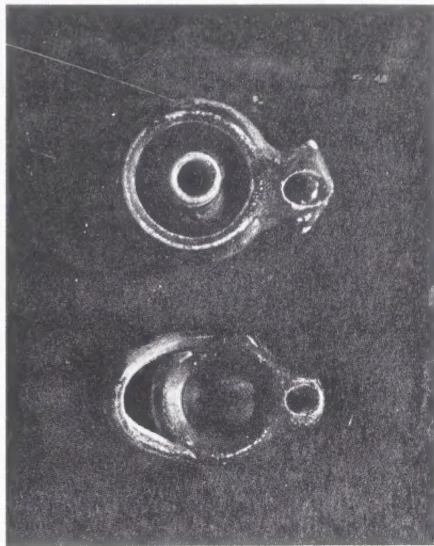
\* This lamp, as well as nos. 5, 6, 28-31, 47, 53-54, formed part of an English collection, each item of which is documented with date and findspot as well as the collector's initials: LWRNC. The identity of the original collector is impossible to speculate upon since private collections of antiquities flourished during the 19th century when the aristocracy through their diplomatic connections had great opportunities for procuring ancient art. At this time the affluent middle classes and professional people travelled and collected as well.



PLATE XXIII



1



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4



5



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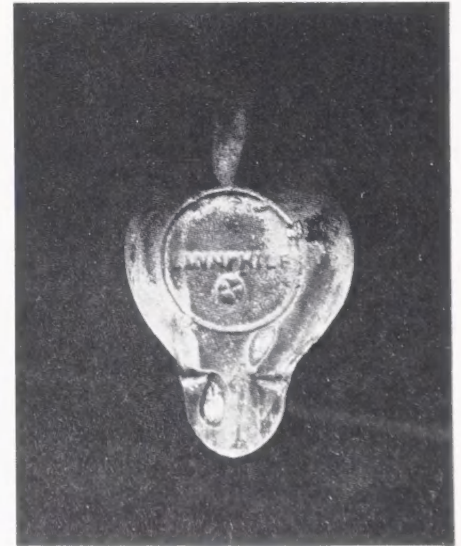
8



9



10



10



ROMAN DISCUS—1ST & 2ND CENTURY A.D.

*Unless otherwise stated all are of North African provenance.*

7. Round lamp with volute spatulate nozzle. On the discus in relief the figure of a running horse. Buff clay glazed with red. Fair condition. 30.00  
Early 1st century A.D.  
L: 9.5 cm., W: 7 cm.
  
8. Round lamp which originally had a double volute nozzle. On the discus relief of an erotic symplegma involving a man and an animal. Brownish clay with brown glaze. Nozzle missing, otherwise excellent condition 350.00  
Early 1st century A.D.  
P.L: 9.5 cm., W: 8 cm.  
*This format, but with a woman in place of the animal, was a popular one. See Jean Deneauve, Lampes de Carthage, Aix-en-Provence, 1969, Pl. LI:468-487 and especially Pl. L:484; Judith Perlzweig, The Athenian Agora, Vol. VII, Lamps of the Roman Period, Princeton, 1961, Pl. 2:41.*
  
9. Oval lamp with volute nozzle and pierced handle. On discus relief of a hippocamp; on base SVC remains of a signature that originally read C CLO SVC. Fair condition. 75.00  
1st century A.D.  
L: 12 cm., W: 6 cm.  
*Cf. Deneauve Pl. LXI, no. 609.*
  
10. Form similar to no. 9 above. Laurel wreath on discus. Base signed L MNPHILE [L. MVNATI PHILE] with auxiliary maker's mark (cross within a circle) below. Buff clay with brown glaze. Good condition. 125.00  
Mid-1st century A.D.  
L: 9.5 cm., W: 6 cm.  
*Lamps by this maker are known from the British Museum; see H. B. Walter, Catalogue of the Greek and Roman Lamps in the British Museum, London, 1914, p. 240.*  
*Cf. Perlzweig Pl. 7:197.*
  
11. Round lamp with pierced handle and rounded nozzle on either side of which is an imitation of rivets used for metal lamps. Plain discus. IVSTI (Justus) inscribed on base. Buff clay with brown glaze. Extremely fine clay and delicate workmanship. Very good condition. 150.00  
Provenance: North African but probably of Italian manufacture.  
2nd century A.D.  
L: 10 cm., W: 7.2 cm.  
*Justus worked during the 2nd century A.D.; see text p. 5 and Walters no. 115.*
  
12. Round lamp with rounded nozzle. Discus plain; shoulder decorated with ovolos. Buff clay with reddish glaze. Good condition. 75.00  
Early 2nd century A.D.  
L: 8 cm., W: 7 cm.
  
13. Round lamp with pierced handle. On either side of the nozzle and handle an imitation of rivets used to attach the nozzles of bronze lamps. Relief design of running stag on discus. Base signed LNVMPHILE [L. MVNATI PHILE]. Buff clay with brown metallic glaze. Very good condition. 125.00  
2nd century A.D.  
L: 10 cm., W: 7 cm.  
*For the signature see no. 10 above; for the relief see Siegfried Loeschcke, Lampen aus Vindonissa, Zurich, 1919, Pl. XIII:501 and Perlzweig Pl. 6:163, both examples unsigned and with the stag in the opposite direction.*
  
14. Round lamp with pierced handle; nozzle similar to no. 11 above. Chariot on discus. Base signed but signature illegible. Whitish clay with dark red glaze. Small chip from right side, otherwise excellent condition. 150.00  
2nd century A.D.  
L: 10.2 cm., W: 7 cm.
  
15. Round lamp with pierced handle and nozzle squared at its base. On the discus a peacock with spread tail facing right. Orange clay with bright red glaze. Good condition. 125.00  
2nd century A.D.  
L: 10.5 cm., W: 7.3 cm.  
*The peacock was sacred to Juno.*  
*Cf. Loeschcke Pl. XIII:513; Deneauve Pl. XXIII:744.*



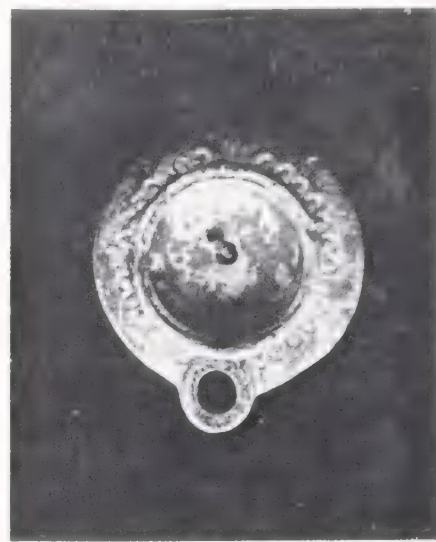
PLATE XXIV



11



11



12



13



14



15



16



17



18



16. Similar in form to no. 14 above. Shell on discus. Illegible signature incised into base before firing. Fine orange clay with red glaze. Good condition. 100.00  
2nd century A.D.  
L: 10 cm., W: 7.5 cm.  
*Cf. Deneauve Pl. LXXXV:797.*
17. Round lamp with pierced handle. Rays on discus; ovolos on shoulder. Omphalos in the center of the discus surrounding the filling hole. Air hole to the left side of discus. The nozzle has approximated rivets on either side indicating a prototype in metal. Flat disc base inscribed AVGVTI [MI] (I am [the lamp] of [my] reverend [owner]). Pale orange clay with brownish glaze. Excellent condition; small chip near handle. 150.00  
2nd century A.D.  
L: 11 cm., W: 8 cm.  
*Cf. Deneauve Pl. XXXIX:868; Loeschcke Abb. 14:3, p. 122.*
18. Round lamp with pierced handle and heart-shaped nozzle. On discus relief of a lion who has just killed a hunter; ovolos on the shoulder. Mottled brownish clay. Large chip from right side, otherwise good condition. 90.00  
2nd century A.D.  
L: 11.2 cm., W: 8 cm.
19. Similar to no. 18 above. On discus the upper part of a lion facing right. Buff clay. Good condition. 100.00  
2nd century A.D.  
L: 11 cm., W: 8 cm.  
*Cf. Ponsich no. 323, fig. 17. His example marked MAV/HAM.*
20. Similar in form to no. 18 above. On discus busts of Isis and Serapis facing each other. Flat incised base. Mottled unglazed orange clay. Excellent condition. 150.00  
2nd century A.D.  
L: 11.5 cm., W: 8.5 cm.  
*Representations of the god Serapis were popular as discus decorations for several centuries.*  
*Cf. Deneauve Pl. LXXXIII:913.*
- 20a. Identical to no. 20 above but from a more worn mould. See discussion text p. 6. 100.00
21. Similar in form to no. 18 above. On the discus a victorious charioteer, wearing the customary tunic, waving the palm branch over the heads of the four horses. Egg and dart on base of nozzle. Small decorative circles on base. Buff clay with red glaze. Very good condition. 125.00  
2nd century A.D.  
L: 11 cm., W: 8 cm.  
*Base decoration is rare in clay lamps.*
22. Similar in form to no. 18 above. Erotic symplegma on discus; spiral on shoulder. Flat ring base. Yellowish-buff clay. Good condition but from a worn mould. 100.00  
2nd century A.D.  
L: 12.7 cm., W: 8.9 cm.
23. Similar in form to no. 18 above. On the discus the figure of Bacchus standing in the center holding an inverted pitcher in his right hand and placing his left hand on the shoulder of a person holding a *pedum*. Flat incised base. Pale buff clay. Handle broken, otherwise good condition. 150.00  
2nd century A.D.  
P.L: 11 cm., W: 8 cm.  
*Cf. Deneauve Pl. XXXIV:928.*
24. Similar in form to no. 18 above. Lion hunt on the discus. Flat ring base. Buff clay with brownish-red glaze. Very good condition. 175.00  
2nd century A.D.  
L: 11.2 cm., W: 8.2 cm.  
*For a lamp similar in form and workmanship but with different discus motif see Deneauve Pl. XXXV:940.*
25. Similar in form to no. 18 above. On discus a striding long-legged bird; herringbone on shoulder. Incised base. Orange clay with red glaze. Good condition. 125.00  
2nd century A.D.  
L: 11 cm., W: 7.6 cm.
26. Similar in form to no. 18 above. On discus horse and rider to left; rays on shoulder. Air hole beneath relief. Flat base outlined by two incised concentric circles. Buff clay with mottled red glaze. Nozzle repaired, otherwise in good condition. 125.00  
2nd century A.D.  
L: 10.3 cm., W: 8 cm.



PLATE XXV



19



20



20a



21



22



23



24



25



26

27. Five-wick lamp. Rectangular in form with the head of a round-faced female as a handle. Flat base. Brownish clay. Good condition. 375.00  
 2nd century A.D. (?)  
 L: 8.5 cm., W: 9.5 cm.  
*Martial's epigram XLI concerns such a lamp: Inlustrem cum tota meis convivia flammis totque geram myxas, una lucerna vocor.\* Lamps have been found at Pompeii and Herculaneum with as many as fourteen wicks. For the nozzle form of this specimen see Deneauve Pl. LVII:553. This may be one of the "box lamps" of Pannonian origin: see Szentleky no. 167 and no. 268.*

#### PALESTINIAN—3RD CENTURY A.D.

28. Ovoid lamp with small knob handle. Geometric design on shoulder; ring base. Buff clay with dark red glaze. Chip at handle, otherwise good condition. 50.00  
 Found at Beth Gibran (Israel) in May 1899 (see note to no. 4 above).  
 L: 7.5 cm., W: 5.4 cm.  
*This type of lamp is often referred to as the "Beit Nattif" type, taking its name from the area where many of these lamps were excavated; see D. C. Baramki, "Two Roman cisterns at Beit Nattif," QDAP 5, nos. 1 and 2 (1936), pp. 3-10.*
29. Similar in form and clay type to no. 28 above. Ring base. Geometric design on shoulder. Nozzle chipped, otherwise intact. 50.00  
 Found at Beth Gibran (Israel) in May 1899 (see note to no. 4 above).  
 L: 8 cm., W: 5.5 cm.  
*See no. 28 above for reference.*
30. Similar in form, clay type and decoration to nos. 28 and 29 above. Multiple ring base. Excellent condition. 50.00  
 Found at Beth Gibran (Israel) in May 1899 (see note to no. 4 above).  
 L: 7.6 cm., W: 5.5 cm.  
*See no. 28 above for reference.*
31. Ovoid lamp with rather spatulate nozzle, large filling hole, ring base and star knob handle. Geometric design on nozzle and around filling hole. Fine buff clay with dark glaze. Under portion of nozzle repaired, otherwise very good condition. 45.00  
 Found at Beth Gibran (Israel) in May 1899.  
 L: 8 cm., W: 5.2 cm.  
*See no. 28 above for reference.*

#### EGYPTIAN FROG LAMPS—3RD CENTURY A.D.

32. Oval lamp with no base. Frog decoration around filling hole; two incised lines above wick hole. Heavy brownish clay. Intact. 15.00  
 L: 7.5 cm., W: 6 cm.  
*For the general type see Szentleky nos. 213-230.*
33. Similar in form to no. 32 above. Geometric design on the nozzle and around filling hole. Heavy dark red clay. Intact. 15.00  
 L: 6 cm., W: 5 cm.  
*See no. 32 above for reference.*
34. Oversize lamp, similar in form to no. 33 above but top rather flattened. The original frog motif has become a stylized geometric decoration. Traces of burning on bottom and sides, but none on nozzle. Heavy dark mottled clay. Intact. 100.00  
 L: 12 cm., W: 10.5 cm.  
*See no. 32 above for reference.*
35. Similar to no. 34 above, but smaller. Light brown clay. Intact. 25.00  
 L: 8 cm., W: 6.7 cm.  
*Cf. Szentleky no. 218.*

#### "NORTH AFRICAN" LAMPS AND LAMP MOULD—5TH TO 6TH CENTURY A.D.

36. Rounded lamp with solid handle. Channel linking filling hole and nozzle. Two filling holes. On discus relief of a horse. Bright orange clay. Intact. 125.00  
 L: 12 cm., W: 9 cm.

\* *Although I light whole parties with my flames and carry so many wicks, I am called a single lamp.*



PLATE XXVI



27



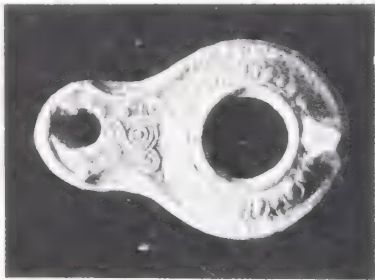
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39

37. Oval lamp with elongated nozzle and solid handle made in the mould. Volutes on either side of nozzle. Two filling holes. On the discus the head of a horse facing to left; on shoulder geometric designs. Bright orange clay; traces of burning at nozzle. Handle partially broken away, otherwise excellent condition. 200.00  
L: 13.8 cm., W: 8.5 cm.
38. Similar in form to no. 37 above but with a more rectangular nozzle. Geometric design on both discus and shoulder. Bright orange clay. A very fine lamp. Intact. 150.00
39. Elongated oval lamp with single-grooved pierced handle. Channel from discus to wick hole. Relief of lion on discus; stylized spirals on shoulder. All decoration made by conventional means (no use of stamps). Hard bright orange clay. Intact. 200.00  
L: 12.5 cm., W: 8 cm.  
*Cf. Marta Graziani Abbiani, Lucerne fittili paleocristiane nell'Italia settentrionale, Bologna, 1969, Pl. IX, Fig. 34 (cat. no. 203); Szentleky nos. 232-233. These examples show a similar lion relief but differ slightly in form.*
40. Similar in basic form to no. 39 above but with a solid handle made in the mould. Christian monogram on discus; geometric design on rim. Bright orange clay, traces of burning at nozzle. Intact. 200.00  
L: 13 cm., W: 7.5 cm.
41. Rounded lamp with elongated nozzle and solid handle made in the mould. Central filling hole decorated with a geometric design forming a star; concentric semicircles on rim. Bright orange clay; no traces of burning. A very fine lamp. Intact. 150.00  
L: 13.5 cm., W: 8 cm.
42. Similar in form to no. 41 above but with channel from discus to wick hole and two filling holes. On discus a palm tree and on the rim a geometric design. Orange clay. Handle chipped, otherwise excellent condition. 125.00  
L: 13.7 cm., W: 8.5 cm.  
*Cf. Abbiani Pl. V, Fig. 20 (cat. no. 124).*
43. Similar in form to no. 41 above. On discus bust of a bejewelled female facing to left, identified as Fausta (see below); flowers and concentric circles on shoulder. Dark brick-red clay. Excellent condition. 300.00  
5th century A.D.  
L: 13.7 cm., W: 8 cm.  
*For the identification of Fausta see R. Delbrueck, Spätantike Kaiserporträts. Berlin, 1933, p. 167f., Pl. 68. Fausta (Flavia Maxima Fausta) was the second wife of Constantine the Great who ordered that she be drowned in a boiling bath for the alleged crime of adultery with her stepson. She was celebrated by ancient authors for her beauty.*  
*Cf. Perlzweig Pl. 10:323; Abbiani P. XV, Fig. 57 (cat. no. 342). This last erroneously identifies the subject as a man.*
44. Form similar to no. 42 above. Christian monogram on discus; lozenges and running rabbits alternating on shoulder. Hard red clay; burned at nozzle. Excellent condition except for slight chip from right side. 200.00  
L: 14 cm., W: 8 cm.
45. Similar in form to nos. 43 and 44 above. Ring base. On discus tree of life flanked by two birds. Geometric design on shoulder. All decoration made with stamps. Hard red clay. Excellent condition. 125.00  
5th century A.D.  
L: 12.8 cm., W: 7.3 cm.
46. Two-part clay lamp mould. The lamp produced would have been the "North African" type similar to nos. 36-45 above. The upper part is formed to make the handle directly in the mould. The lamp would have been decorated with the Christian monogram encircled by hearts. Reddish clay. Intact and mounted on a walnut stand. 500.00  
5th century A.D.  
L: 14.9 cm., W: 11 cm.  
*Similar moulds have been found in the Athenian agora; see Perlzweig Pl. 45:2864-2879.*

#### PALESTINIAN LAMPS, BYZANTINE AND LATER

47. Slipper-shaped lamp with Christian cross\* on nozzle; rays on shoulder. Large filling hole. Pale orange clay; traces of burning at nozzle. Excellent condition. 50.00  
Provenance: Found in Jerusalem in 1898 (see note to no. 4 above).  
Second half of the 4th century A.D.  
L: 7 cm., W: 4.5 cm.  
*Cf. G. M. Crowfoot, The Objects from Samaria, Palestine Exploration Fund, London, 1957, p. 375, no. 5.*

\* Similar non-denominational lamps available.





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43



44



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48

48. Ovoid lamp with channel between filling hole and nozzle. Knob handle; large filling hole. Shoulder decorated with wreath pattern. Whitish clay. Good condition. 25.00  
4th century A.D.  
L: 6.5 cm., W: 5.3 cm.
49. Similar in form to no. 48 above. Christian cross on nozzle; rays on shoulder. Pale buff clay; traces of burning at nozzle. Good condition. 40.00  
4th century A.D.  
L: 9 cm., W: 6 cm.
50. Similar to nos. 48 and 49 above. Herringbone pattern on shoulder. Pale buff clay; traces of burning at nozzle. Good condition. 25.00  
4th century A.D.  
L: 8.2 cm., W: 6 cm.
51. Elongated lamp with wide flat handle. Nozzle decorated with Christian cross. Dark reddish clay; traces of burning at nozzle. Intact and in good condition. 65.00  
5th-6th century A.D.  
L: 11 cm., W: 5.5 cm.  
*Cf. Kennedy Pl. XXVII:709, 711, Type 20.*
52. Round lamp with vertical conical handle. Simple geometric pattern surrounding filling hole. Ring base decorated with crude relief diamond; lower sides filled with geometric design. Pale buff clay. Intact. 65.00  
5th-6th century A.D.  
L: 8.2 cm., W: 7.8 cm.  
*Broneer Type XXXII, pp. 120f., 290f. For discussion of dating see Kennedy p. 94.*
53. Oval lamp with knob handle. Shoulder decorated with leafy spirals; nozzle with a branching tree. Dark buff clay. Good condition. 75.00  
Provenance: Found at Gaza in 1898 (see note to no. 4 above).  
7th-8th century A.D.  
L: 9.5 cm., W: 7.2 cm.  
*For general type see Kennedy Pl. XXVIII:767, 775, Type 23.*
54. Oval lamp with tongue-like handle. Long pointed base. All-over arabesque decoration. Pale orange clay. Good condition. 75.00  
Provenance: Found at Jerusalem in 1898 (see note to no. 4 above).  
8th-9th century A.D.  
L: 11 cm., W: 7 cm.  
*Cf. Florence E. Day, "Early Islamic and Christian lamps," Berytus VII, 1942, Pl. XII:2.*

#### GLAZED LAMPS

55. Open lamp on stand with attached saucer. Pinched wick channel. Handle. Iridescent blue-green glaze. No traces of burning. Excellent condition. 100.00  
Provenance unknown, probably Palestine or Syria.  
12th century A.D.  
H: 8.5 cm., W (of base): 8.5 cm.
56. Closed lamp on stand with saucer attached beneath. Iridescent blue-green glaze. Traces of burning at nozzle. Base, nozzle and handle repaired; slightly chipped at rim. 80.00  
12th-13th century A.D.  
H: 7.5 cm., W (of base): 7 cm.  
*Cf. Broneer Pl. XXIV:1558.*
57. Closed lamp with long shovel-like nozzle. Loop handle. Covered with green glaze characteristic of the Byzantine period. Excellent condition. 100.00  
Provenance unknown—Byzantine.  
L: 12.5 cm., W: 5 cm.
58. Closed lamp with elongated nozzle. Loop handle; flat base. Covered with brown glaze. Excellent condition apart from slight chip on rim. 75.00  
Provenance unknown—Byzantine.  
L: 12 cm., W: 6.5 cm.



PLATE XXVIII



49



50



51



52



53



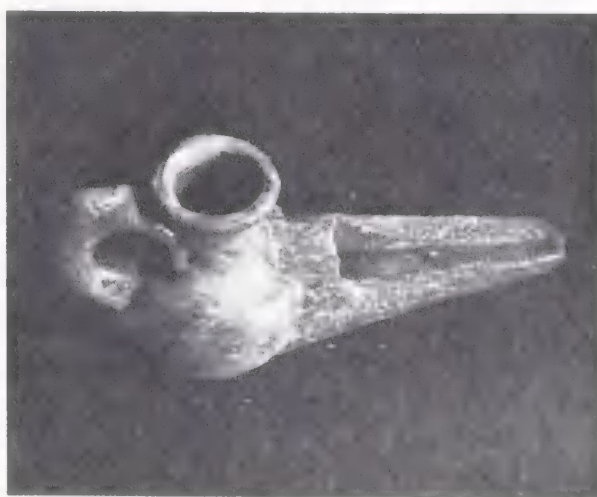
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56



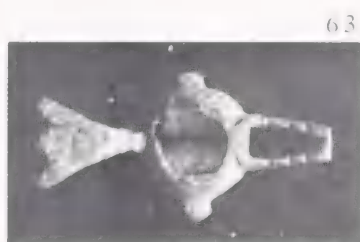
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58

## METAL LAMPS

59. Miniature double-nozzled bronze lamp. Central filling hole encircled by flat ring. Palmette thumb-plate with incised decoration covers ring handle. Raised disc base. Green-patinated bronze coated with brown. Chipped at end of thumb-plate, otherwise intact. 100.00  
Provenance: Asia Minor.  
1st century A.D. (?)  
L (including handle): 7 cm., W (at reservoir): 2.8 cm.
60. Oval lamp with loop handle covered with spiral-decorated thumb-plate. Reservoir closed with a hinged mollusk-shaped lid. Green-patinated bronze. Excellent condition. 35.00  
Provenance unknown, perhaps of North African origin.  
2nd-3rd century A.D.  
L: 13.3 cm., W: 5.5 cm.
61. Hanging lamp in the form of a sandalled right foot. Chain for hanging on lampstand attached above ankle and below instep. The sandal is of the Greek type, high in back, sloping downward around the ankle bone and tying over the instep. The toes are left bare except for straps. Nozzle attached to big toe; reservoir underneath foot, sole of sandal patterned. Green-patinated bronze. Lid covering filling hole where the foot terminates above the ankle is missing, otherwise intact. Fine workmanship. *Illustrated on front cover.* 5000.00  
Provenance: Asia Minor  
Ca. 2nd century A.D.  
L: 12.5 cm, W (of base): 2.3 cm., H: 6.5 cm., L. of chain: 20 cm.  
*For references and a full discussion of the type see facing page.*
62. Round bronze lamp with two side lugs, handle and long nozzle. There is an open channel between the filling and wick holes. Intact. 100.00  
Provenance unknown, probably Byzantine.  
L: 12.5 cm, W: 7.2 cm.
63. Small bronze lamp similar in form to no. 62 above. Two side lugs; flat decorative handle. In this example the filling and wick holes are not connected. Good condition. 75.00  
Provenance uncertain, probably Byzantine.  
L: 8.5 cm., W: 4.3 cm.
64. Round iron lamp with long scoop-like nozzle. Very heavy. Fair condition. 150.00  
Provenance: Roman catacombs.  
Byzantine period (?)  
L: 17 cm., W: 8.5 cm.  
*Iron is not as common as bronze in artifacts. Ancient metalworkers did not achieve the same delicacy when working in iron as they did with bronze.*





## ROMAN FOOT LAMP

Lamps in the form of a right foot or a pair of feet, usually sandalled, were popular throughout the Roman empire during the 1st-2nd centuries A.D. The fact that feet, either singly or in pairs, have a history of representation as both funerary and cult objects indicates that the origin of the form had a significance beyond mere fashion.

The idea of death as a journey into an unknown land is one common to many cultures over a long period of time. Usually a barrier, most often a body of water, separated the worlds of the living and the dead. In ancient Persia the belief prevailed that the dead crossed the river separating the worlds on foot rather than in the traditional boat.<sup>1</sup> Vases in the form of footwear found there in Iron Age tombs seem to indicate a symbolic gesture to make sure the dead had comfortable feet on the trip. The belief passed to Egypt where by the Hellenistic period the foot form was used for sarcophagi and cinerary urns presumably designed so that the deceased could be spared the hardship of having to walk. Apparently the idea existed in Italy as well because a sarcophagus in the form of a sandalled right foot was discovered at Reggio.<sup>2</sup>

During the 1st-2nd centuries A.D. the cult of Serapis which also came to Rome from Egypt produced a group of monuments in the form of gigantic right feet, often sandalled.<sup>3</sup> The god was also a popular subject for lamps, probably because of the identification of Serapis with the sun and the obvious connection of the lamp also with the sun.

A common feature to the feet that appear singly, whether Persian, Egyptian or Roman, is that they are all right feet. It is therefore probable that the idea of the left as being unlucky also came to Rome from the East. This superstition is recorded by Petronius in describing Trimalchio's unforgettable dinner party at which a servant was posted to make sure the guests crossed into the room with the right foot first.<sup>4</sup>

Examining the cover piece (described on the facing page as no. 61 of the lamp catalogue) in relation to this background presents some interesting theories. The lamp lacks any orientalizing features that might link it directly with the foot of Serapis, making its connection with the god, if in fact such a connection exists, an oblique one. A connection between this lamp form and the funerary monuments is more likely because of the importance of lamps in burial ritual and the idea of crossing into the other world in the proper manner.

Lamp no. 61 was a very expensive one in its day and could easily have belonged to just the sort of people Petronius was writing about. Actually on a lampstand such as Lucretius describes and which was discovered at Pompeii<sup>5</sup> it would have been a perfect re-creation of Petronius' image, and it would have lighted the threshold at the same time that it reminded the crosser which foot to use (see Fig. 2, p. 88). The naturalistic representation of this lamp as a foot dressed in a Greek-style sandal limits it to private use of some kind because the normal Roman footgear was boots or shoes, sandals being reserved for wear at home and at dinner parties. It is therefore unlikely that such a lamp would have been placed in any sort of official building.

Most likely this lamp is a tomb find, although its exact provenance is unknown. It may have been brought to the tomb as part of the household effects of its original owner, or it may have been specifically intended to aid him in crossing the threshold to the other world on the right foot and to light his path as he did so. Separating the domestic and ritual functions of this lamp may not be necessary. One has only to examine the Etruscan funerary monuments connecting the idea of death with that of a banquet to discover the appropriateness of our lamp in both capacities.

Cf. Siegfried Loeschke, *Lampen aus Vindonissa* (Zurich 1919), Pl. XXIII:1084, 1085, discussed p. 161f.; Claireve Granjouan, *The Athenian Agora, Vol. IV, Terracottas and Plastic Lamps of the Roman Period* (Princeton 1961), Pl. 14:922; Maurice Besnier, *Petits bronzes de la collection Frages a Constantine* (Rome 1898), no. 9.

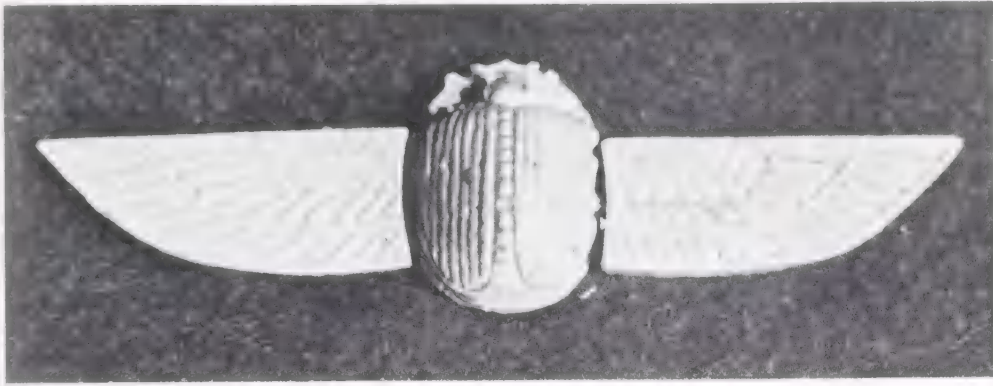
1. Filippo Magi, "Sarcophago-scarpa dai dintorni di Roma," *Studi Romani* 16:2 (1968), p. 194, n. 11.
2. *Ibid.*, Pl. XV:2. The sarcophagus is of Hellenistic date.
3. Sterling Dow & Frieda S. Upson, "The foot of Serapis," *Hesperis* 13 (1944), pp. 58-77. These monuments were popular enough to be represented on coinage.
4. Satyricon, 30. To the Romans it was considered highly unlucky to begin a journey or cross a threshold left foot first. Even today one occasionally hears expressions such as "get off on the right foot."
5. L. Barre & H. Roux, *Herculaneum et Pompeii* (Paris 1862), Vol. VII, Pl. 34, p. 23. This stand was made of bronze, not of gold.

In conjunction with our offerings in lamps, we have available a limited quantity of Donald Bailey's *Greek and Roman Pottery Lamps*. A publication of the British Museum, this paperback illustrates from the Museum's own collection the many types of pottery lamps manufactured from Minoan to early Christian times in the Mediterranean world. Its twenty-five pages of text are interspersed with four color photos, followed by sixteen black and white plates and notes. While they last, each. . . . \$1.50

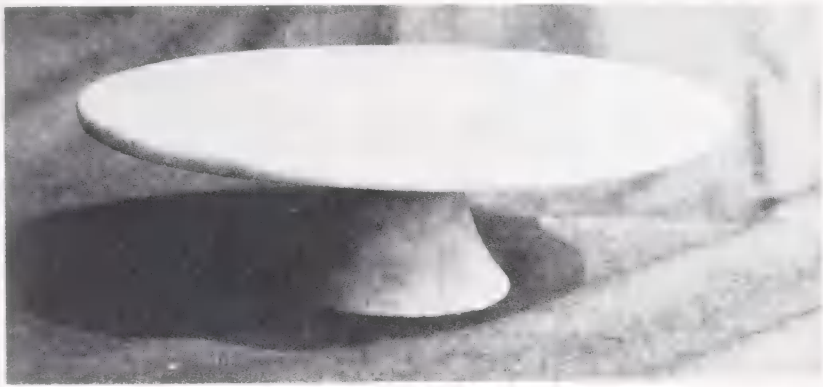
## EGYPTIAN ARTIFACTS

1. Alabaster stand, Old Kingdom (c. 2778-2280 B.C.). 7 cm. tall, 22.5 cm. in diameter. Although called "tables" by Petrie, objects of this shape were undoubtedly stands of some sort. This one is of beautiful golden stone with large crystals. 500.00  
  
*See W.F. Petrie, Naqada and Ballas, Encino, 1972, pl. XII, 167.*
  
2. Alabastron, 12 cm. tall, 2 cm. in diameter at rim. This flask for perfume is of lovely fine-grained golden alabaster, and would have been fitted originally with a collar of gold. Mounted on a walnut stand. 200.00  
  
*Compare the shape of no. 897, A.H. Zayed, Egyptian Antiquities, Cairo, 1962.*
  
3. Winged Scarab, New Kingdom (c. 1304-1185 B.C.). 14.3 cm. wide. Faience, with a blue glaze. Incision work showing detail of "feathers" on the wings and back of the scarab is very sharp, and the overall condition of preservation is quite perfect. 500.00  
  
*See Petrie, plate xxxii, 182e. For a discussion of the use and types of "winged scarabs" see W. Hayes, The Scepter of Egypt, Greenwich, Connecticut, 1962, pp. 140ff.*
  
4. Funerary deity, New Kingdom. 32.5 cm. tall, wood and gesso. Represented in mummiform, this composite Ptah-Seker-Osiris wears a large painted necklace and a red garment cross-hatched with blue, conventional wig and divine beard. The head-dress, which is missing, would have consisted of ram's horns, solar disc, and stylized ostrich plumes. Somewhat eaten away, especially about the feet, but the colors are still vivid, and it is most impressive a piece. 900.00  
  
*See Zayed, figure 4.*  
*The painted inscription on the shroud is from the Book of the Dead, and such figures held papyrus rolls, with further excerpts, in cavities inside them.*  
  
*After the end of the New Kingdom (c. 1580-730 B.C.), it became customary, as in Greece, that votive statuettes of deities be placed in temples, in return for which, favors and protection were expected from the gods.*
  
5. Osiris seated, Late Period (c. 730-341 B.C.). 13 cm. tall, bronze. He wears the conventional tight fitting cloak, divine beard, and cheek-bands. The head-dress is the *atef*-crown, that of Upper Egypt, between two ostrich feathers with uraeus in front. He holds a crook and flail - the symbols of divinity and of sovereignty - in crossed hands. Dark green patina, the tip of one feather is broken, otherwise in very good condition. On a walnut stand. 900.00  
  
*See number 381, Egyptian Sculpture in the Walters Art Gallery, Baltimore, 1946.*  
*Osiris was originally a deified king who had drowned in the Nile. The story of his life and death became one of the most popular in Egyptian mythology and he became the foremost of the deities. Worshipped as the principal god of the dead, he was also a god of the Nile, of inundation and fertility, and was care-taker of all, both dead and alive.*
  
6. Isis nursing Horus, Late Period. 17.5 cm. tall, bronze. She wears the conventional wig and the tight-fitting garment common to Egyptian women, a "vulture-cap", ring of uraei, cow's horns, and sun-disc. Holding Horus on her lap, she gives him her left breast with her right hand. In fine condition. On a walnut stand. 4000.00  
  
*For the type, see numbers 388-393, Egyptian Sculpture in the Walters Art Gallery.*  
*Isis was wife to Osiris and mother of Horus - the Egyptian epitome of marital and maternal love; as well as goddess of the heavens, who every morning gave birth to the young sun god Horus. Later, in Alexandrian art, she appears in Greek dress and form.*





3



1



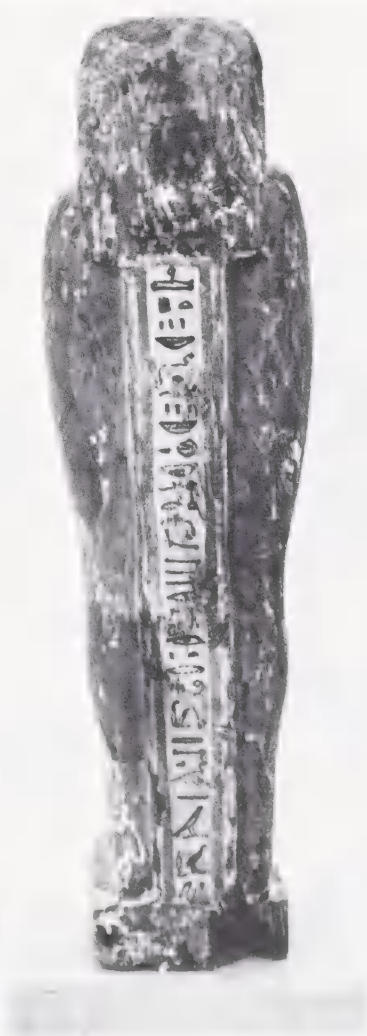
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6



5



Statuettes were placed in Egyptian tombs to act as substitutes if the deceased should be requested to do manual tasks in the "Kingdom of Osiris". Such figures were known as *Ushabti* ("to answer") during the New Kingdom, in accordance with their function. Wealthy persons were buried with 365 ushabti, one for each day of the year, and sometimes with ushabti overseers as well - to insure the labors be carried out properly. The statuettes usually hold pick and hoe, with a basket of seed over the shoulder. The name of the deceased and variations on this formula from Chapter VI of the *Book of the Dead* were painted or inscribed on the figures: "Oh shawabti, if the Osiris (title and name of deceased) is called upon to do all the work to be performed in the netherworld, to make the fields grow, to irrigate the banks, and to transport the seed from east to west... then do ye exclaim 'It is I, I am here', even if ye should be called at any time".

7. Ushabti, Late Period. 12 cm. tall, bright blue glazed faience; with black paint hair, inscription and detailing. This funerary statuette is in the usual mummiform, with a long wig, arms crossed over the chest, and tools in hand. Top of feet broken off. Wooden base. 200.00  
*See Catalogue general des antiquités égyptiennes, Musée de Caire, Funerary Statuettes and Model Sarcophagi, Cairo, 1957, number 47005.*
8. Ushabti, Late Period. 12.5 cm. tall, turquoise glazed faience. This statuette wears a divine beard, and the funerary inscription is inscribed, rather than painted. A little wear near head. On a lucite base. 250.00  
*See number 1729, Egyptian Sculpture in the Walters Art Gallery.*
9. Small mask, Ptolemaic Period (332-30 B.C.), 6.3 cm. tall, painted wood and gesso. This piece would have been inlaid as part of a larger sculpture, most probably a sarcophagus. Original color preserved; there is peeling, but still fine, delicately modeled, and very sweet. Walnut stand. 130.00  
*Compare number 96, Munzen und Medaillen Auktion 46; A. H. Zayed, number 1844.*
11. Child's doll, Coptic Egypt. 9 cm. tall, carved from bone. A most interesting and amusing piece. Bottom missing. Walnut stand. 200.00  
*See Petrie, Objects of Daily Use, 594-599, for this and other toys.*

## SCARABS

This most recognizable of Egyptian art forms ranged greatly in date, use and provenance, from Italy to the Euphrates. The type is that of *scarabaeus sacer*, a beetle species known for its curious habit of forming a ball with the eggs it has laid, which it rolls with its hind legs from east to west and then buries to be incubated by the sun for 28 days. The ancient Egyptians thought the life which sprang from the egg to have been self-created and identified the beetle with the self-existent Creator Kheper, whose power moved the ball of the sun in like manner across the sky.

The scarab was also associated with the heart of Isis, the eternal mother, as the heart belonged to the realm of transformation in future life. In this context a winged scarab, known as a heart scarab, was placed on the breast of the mummy as the emblem of the Creator who transformed the dead. As the Creator generated life, so did the scarab, whose symbolic significance was more closely connected with the activities of life rather than death. Its use as an amulet of protection and blessing was common. As such it was tied with string to a garment or finger, mounted as a swivel on metal rings or strung as a bead. Scarabs were also inscribed to commemorate historical events or hunting expeditions or to extol the virtues of a particular place. They were given as gifts and have been used as seals and stamps from antiquity to the present day.

All scarabs offered below are of light-colored steatite in better than average condition and are suitable for stringing or mounting in jewelry.

12. "Men-Setep-en-Neb" Abiding with the chosen of Ra, the divine lord of Egypt. 12th Dynasty, c. 2000 B.C. 50.00
13. Geometrical design in the form of four concentric circles, symmetrically arranged. 12th Dynasty, c. 2000 B.C. 35.00
14. "Ankh-Dad-Ankh" Long life, Stability, and Firmness to King Senusert I. 'Ankh' Symbol of life. 'Dad' Symbol of Stability and Firmness. 12th Dynasty, 1980 B.C. 35.00
15. "Kheper-Ra, Uraeus-Uzat" Glory to King Senusert I, protected by Uzat the Sacred Eye, and Uraeus the Sacred Cobra. 12th Dynasty, 1980-1936 B.C. 30.00





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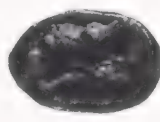
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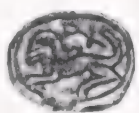
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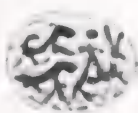
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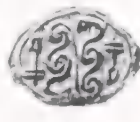
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16.	"Kheper Ra, Neb-Tesher" Glory to King Senusert I, the Lord of Egypt. 12th Dynasty, 1980-1936 B.C.	40.00
17.	"Neb-Uraeus-Uraeus" The King, possibly Senusert I, wearing the Shenti apron and standing between two Uraeus Cobras. 12th Dynasty, c. 1950 B.C.	65.00
18.	"Kheper-Net-taui-Maat-Ra" Glory to King Senusert I, Lord of the two lands, King of Lower Egypt, beloved of Maat goddess of Justice and Truth and protected by God Ra. 12th Dynasty, c. 1950 B.C.	45.00
19.	"Enen-Ha" The King kneeling and worshipping, holding in one hand a Lotus Flower. 12th Dynasty, c. 1950 B.C.	50.00
20.	Four "Uraeus" sacred cobras, symbol of Divinity, Royalty, and Protection. Protects the wearer against all evil. 12th Dynasty, c. 1950 B.C.	40.00
21.	"Ha" Eternal Youth to the wearer, Lotus Flower, the divine gift of Eternal Youth. 12th Dynasty, c. 1950 B.C.	40.00
22.	"Nub-Ka-Ra, Ankh-Uraeus-Ankh" Glory to King Amenemhat II. With the Ankh and Uraeus symbols. 12th Dynasty, 1938-1904 B.C.	50.00
23.	"Neb-Nefer-Uat-Suten" Beauty and Youth to the King and Lord of Egypt; possibly Senusert II. 12th Dynasty, c. 1900 B.C.	40.00
24.	"Ha-Amen-Neb-Setepen-Ra" Eternal Youth to Amen the divine lord of Egypt, the chosen of Ra. 'Ha'; 'Amen'; 'Neb' Lordship; 'Setepen' the chosen. Ra, creator of gods, men, and the world. 12th Dynasty, c. 1900 B.C.	35.00
25.	"Sebek-Sebek" Two crocodiles (cris-cross), worshipped as God Sebek; one of the oldest gods of the Egyptian Pantheon. The temple at Kom-Ombo was dedicated to him and the sacred lake of the temple to Sebek in the Fayoum contained numbers of sacred crocodiles which were decorated with jewels and fed by priests. Time of King Sebek-Hotep I; 13th Dynasty, c. 1750 B.C.	40.00
26.	"Sebek-Sebek"	40.00
27.	"Sebek-Sebek"	50.00
29.	"Sebek-Serq" Praise to God Sebek beloved of Goddess Serq. Sebek, represented as a crocodile, was one of the oldest Egyptian gods. Goddess Serq, or Selk, was represented as a scorpion. 13th Dynasty, c. 1750 B.C. Time of King Sebek-Hotep I.	40.00
30.	"Men-Kheper-Ra, Neb-Ankh" Royal Scarab of Men-Kheper-Ra, King Thothmes III, Lord of Egypt. Long life to the wearer. 18th Dynasty, 1503-1449 B.C.	35.00
31.	"Men-Kheper-Ra" Glory to King Thothmes III. The king's name is inside a 'cartouch' surrounded by four blocks of symmetrical designs and spirals. 18th Dynasty, 1503-1449 B.C.	30.00
32.	"Nefer-Ankh-Ra" Long life and happiness to the wearer, beloved of Ra. Ra was one of the principal gods of Ancient Egypt. Creator of gods, men, and the world. He was more ancient even than the firmament. The Sun, emblem of Life, Light, and Fertility was his symbol. 18th Dynasty, c. 1500 B.C.	40.00
33.	"Neb-Ankh-Maat-Ra" Long life to 'Ra' the divine lord of Egypt, beloved of Maat the goddess of Justice and Truth. 18th Dynasty, c. 1500 B.C.	35.00
34.	"Neb-Maat-Ra, Hor" Glory to King Amen-Hotep III, protected by Horus with spread wings. His queen was Tyi and his son Akhenaten succeeded him. Under him began the first signs of the religious change which, in his son's time, became a reformation. 18th Dynasty, 1405-1370 B.C.	35.00
35.	"Neb-Amen-Hotep" Glory to King Amen-Hotep III, Lord of Egypt. See number 34.	35.00
36.	"Shen-Djed-Shen-Techer-Ra" Endurance, Stability, and Firmness to the King of Lower Egypt beloved of Ra. 19th Dynasty, c. 1300 B.C.	45.00
37.	"Mahes-Neb-Uraeus" Praise to God Mahes, the lion, symbol of Power and Fascination, for he had in his eyes the power to fascinate. Protected by the Uraeus Cobra. 19th Dynasty, 1250 B.C.	50.00
38.	"Ankh-Uraeus-Neb-Taui" Long life and protection to the wearer. 'Neb-taui' Lord of the two lands, Upper and Lower Egypt. 19th Dynasty, c. 1250 B.C.	40.00
41.	"Hor-Amen-Ra" Gods Horus and Amen with the Sun disk over them. Horus, depicted as a human with the head of a hawk; Amen wearing a crown of two plumes. 22nd Dynasty, c. 950 B.C.	35.00
42.	"Neb-Ha" Lordship and Eternal Youth to the wearer. 22nd Dynasty, c. 950 B.C.	35.00
43.	"Dad-Ra-Uraeus-Uraeus" Glory to King Dad-Ra (Shabatoka) protected by two Uraeus Cobras. 25th Dynasty, 701-690 B.C.	40.00
44.	"Goddess Selk" represented as a scorpion. Daughter of the Sun 'Ra'. Protects the wearer from scorpion bites. She symbolized the scorching heat of the Sun. She was also called "Goddess of Books". 23rd Dynasty, c. 700 B.C.	35.00
45.	"Ha-Amen-Ra-Neb" Eternal Youth to the wearer, beloved of god Amen-Ra, Lord of Egypt. 23rd Dynasty, c. 700 B.C.	30.00



46.	"Ha-Amen-Ra" See number 45.	40.00
47.	The "Bolti" sacred fish of the Nile, symbol of abundance and richness. Black steatite. 23rd Dynasty, c. 700 B.C.	180.00
48.	"Mahes-Ra...." The Lion and Sun Disk, part name of King Psametik I (rest effaced). His reign is chiefly remarkable for the revival of art, which flourished under his fostering care. This king employed Greek mercenaries in his army and permitted Greeks to establish themselves in the Delta. 26th Dynasty, 663-609 B.C.	35.00
50.	"Anpu-User-Ra" Praise God Ra the divine ruler of Egypt, beloved of Anubis represented as a jackal. 26th Dynasty, 650 B.C.	30.00
51.	"Neb-Hor-Maat-Ra" Praise to 'Ra' beloved of Maat the goddess of Justice and Truth and protected by Horus. 26th Dynasty, c. 650 B.C.	40.00
52.	"Ankh-Mahes" Long life to King Psametik I. The king is represented as a lion. 26th Dynasty, c. 600 B.C. Hollow carved.	35.00
53.	"Hunting Scene" Two lions and an Oryx. 26th Dynasty, c. 600 B.C.	50.00

#### Cowroids (Scaraboids), in Steatite

54.	"Shen-Ha-Shen" Endurance and Eternal Youth to the wearer. 12th Dynasty, 1950 B.C.	40.00
55.	"Neb-Ka-Uat-Ha" Eternal Youth to the Lord of Egypt. 12th Dynasty, 1950 B.C.	50.00
56.	"Nefer-Nefer" Beauty and Happiness. In the center are geometrical designs in the form of spirals. 12th Dynasty, 1950 B.C.	55.00
57.	"Ar" The Oryx sacred to the god Khnoum the ram who modelled mankind on the potter's wheel. 12th Dynasty, c. 1950 B.C.	65.00
58.	"Ankh-Ankh" Twofold long life. In the center are symmetrical designs in the form of two circular spirals. 12th Dynasty, 1950 B.C.	60.00
59.	Geometrical designs in the form of twisted cord. 12th Dynasty, c. 1950 B.C.	45.00
60.	Geometrical designs symmetrically arranged. 12th Dynasty, c. 1950 B.C.	45.00
61.	Geometrical designs symmetrically arranged. 12th Dynasty, c. 1950 B.C.	25.00
62.	Geometrical designs. 12th Dynasty, 1950 B.C.	40.00
63.	"Neb-Uraeus-Ha" Eternal Youth to the Lord of Egypt protected by the Uraeus Cobra. 18th Dynasty, c. 1500 B.C.	55.00
64.	"Hor-Nefer-Ha" Beauty, Happiness, and Eternal Youth, protected by Horus with the spread wings. 18th Dynasty, c. 1500 B.C.	45.00
65.	"Hu-Neb-em-Ha" Eternal Youth and Protection to the wearer. 19th Dynasty, 1300 B.C.	60.00
66.	"Neb-Imi-Men-Uat-Ra" Praise to Ra the divine Lord of Egypt. 19th Dynasty, 1300 B.C.	35.00
67.	Obverse "Uzat" The Eye of Horus protecting against the Evil Eye and against words spoken in anger or malice. Reverse "Uraeus-Zad-Uraeus" Stability, Firmness, and Protection. 23rd Dynasty, c. 950 B.C.	15.00
68.	"Hes-Ankh-Uraeus" Praise and Long Life protected from all evil. 23rd Dynasty, c. 950 B.C.	70.00
69.	"Ha" Cluster of Lotus Flowers and Buds, symbol of the divine gift of Eternal Youth. 26th Dynasty, c. 650 B.C.	45.00
70.	"Neb-Hor-Ra" Praise to Ra the divine Lord of Egypt, beloved of Horus. 26th Dynasty, c. 650 B.C.	60.00
71.	"Serq-Serq" The Scorpion, with protection against scorpion bites. 26th Dynasty, c. 650 B.C.	40.00
72.	"Neb-Men-Ra" Abiding with Ra the divine Lord of Egypt. 26th Dynasty, c. 650 B.C.	50.00

#### AMULETS

The Egyptians relied on the magical powers of amulets to provide protection against the both real and imagined dangers of daily existence. There were basically five types: (1) *amulets of similars* for influencing similar parts or functions for the wearer; (2) *amulets of powers* conferring powers and capabilities; (3) *amulets of property*, derived entirely from funeral offerings and peculiar to Egypt; (4) *amulets of protection*, such as charms and curative pieces; (5) figures of the gods used in connection with their worship and functions.

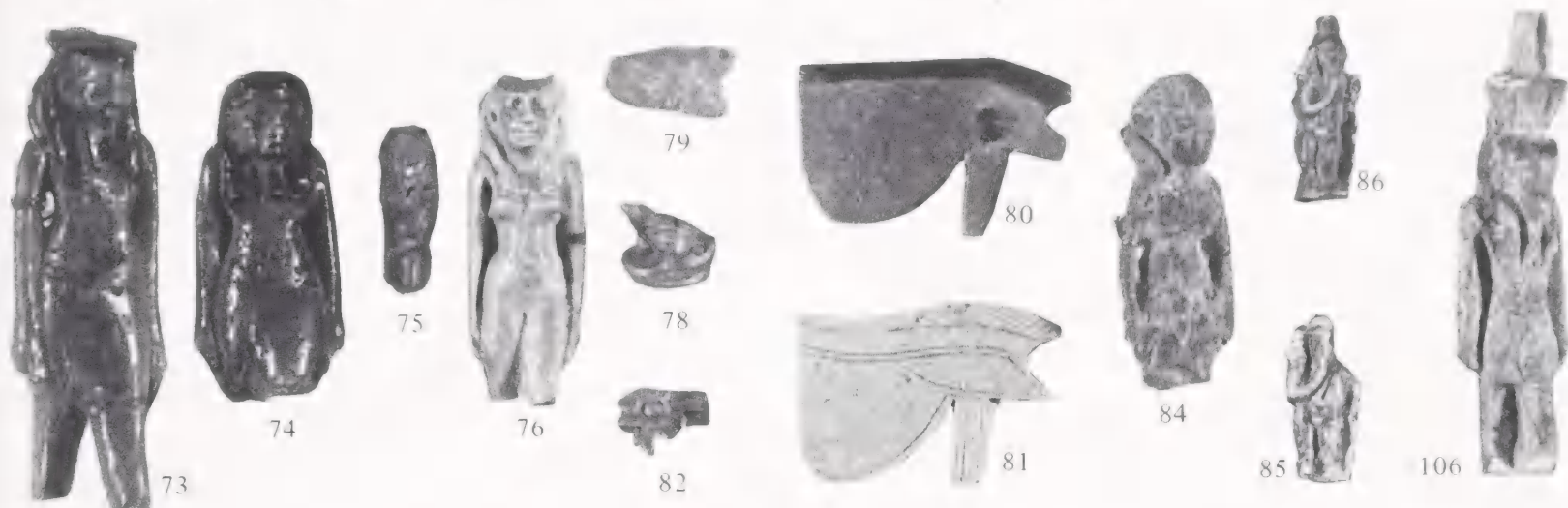
The materials most commonly employed in the production of amulets in Egypt throughout the reigns of the pharaohs were gold, silver, bronze, wood, bone, stone and faience. They were strung into necklaces to be worn daily.

The following amulets are arranged according to *Amulets* by Sir W.M. Flinders Petrie. The majority of the pieces are in perfect condition, except where noted as chipped or broken. Prices are based on quality; thus a fragment of a superbly styled and preserved amulet is priced higher than a rough piece in its entirety.

73.	Striding figure of Hatshepsut, 6 cm., turquoise faience, black hair and false beard. Missing head-dress, broken at knees.	250.00
	Hatshepsut, (1489-1469 B.C.), widow of Thutmose II, had herself crowned king with full pharaonic powers and regalia; and built herself the famous temple at Deir el Bahari, whose reliefs and inscriptions were meant to justify her "accession" over the claims of her young son Thutmose III, depicting her divine birth and appointment as king under her father Thutmose I.	
74.	Striding figure of Hatshepsut, 4.2 cm., blue faience, black hair and beard. Legs and head-dress broken.	100.00
75.	Crouching figure of Hatshepsut, 2.1 cm., blue stone. Legs and arms broken. Clear detail of hair and face.	150.00
76.	Standing figure of Queen Nefertiti (1370-1353 B.C.), 4.2 cm., turquoise faience. Head-dress broken and legs at knee. See <i>Amarna, City of Akhenaten and Nefertiti</i> , Julia Samson, Aris & Phillips, London.	285.00
78.	Frog, 1.2 cm., blue faience with brown eyes. The frog was the emblem of Heqt, goddess of birth, symbol of fecundity. Glyph on bottom of base. Petrie 18.	200.00
79.	Frog, as above, 1.5 cm., turquoise faience. Found at Deir el Bahari, 18th Dynasty, c. 1520 B.C.	85.00
80.	Uzat, the Sacred Eye, 3.3 cm., blue faience. Representing the eye of Horus, which was injured by the evil God Set, and healed by Thoth; it protected the wearer from evil - especially the Evil Eye - and was the most popular of Egyptian amulets. Petrie 138s.	110.00
81.	Uzat Eye, as above, 3.3 cm., pale green faience with incised detail. Petrie 138y.	100.00
82.	Uzat Eye, 1.1 cm., blue and white faience, with "ankh" life symbol. Petrie 138.	65.00
83.	Uzat Eye, .4 cm., turquoise faience. The tiniest amulet we've ever seen. Petrie 139.	35.00
84.	Young Horus, 3.3 cm., bronze. He is depicted as a child with the juvenile side-lock of hair. Found at Dendera, 26th Dynasty, c. 650 B.C. Petrie 145r.	60.00
85.	Young Horus (Harpocrates), 2 cm., blue faience with green detail. He stands with his finger in his mouth - indicating his youth. Petrie 145w.	125.00
86.	Young Horus (Harpocrates), as number 85, 2.5 cm., turquoise faience with green detailing. Petrie 145w.	85.00
88.	Isis, 3.6 cm., turquoise faience. Represented seated on a throne nursing her son. Throne, son, and crown are chipped away; still very fine. Found at Memphis, 18th Dynasty, c. 1500 B.C. Petrie 148L.	125.00
89.	Enthroned Isis nursing Horus, 3.2 cm., turquoise faience. See number 88. Petrie 148.	115.00
90.	Enthroned Isis nursing Horus, 2.8 cm., blue faience. Petrie 148.	85.00
91.	Enthroned Isis nursing Horus, 1.8 cm., turquoise faience. Petrie 148.	75.00
92.	Isis standing, 2.1 cm., blue faience. Petrie 149.	175.00
93.	Isis standing, 3 cm., blue faience. Marvelous detail. Petrie 149.	175.00
94.	Isis standing, 3 cm., dark brown faience. Petrie 149.	150.00
95.	Isis standing, 3.5 cm., brown faience. Petrie 149.	125.00
96.	Isis standing, 2.5 cm., turquoise faience. Petrie 149.	95.00
97.	Isis standing, 2 cm., turquoise faience. Petrie 149.	45.00
98.	Isis standing, 2.2 cm., turquoise faience. Petrie 149.	25.00
99.	The Four Sisters, 2.7 cm., beige faience. Goddess Isis and her sisters: Nephthys, Serket, and Safekh. Found at Memphis, 12th Dynasty, c. 1900 B.C. Cp. Petrie 153a.	100.00
100.	Nebhat, 2.2 cm., grey faience. Amulet of protection, as Nebhat protected Horus. Petrie 154e.	125.00
101.	Nebhat, 3.2 cm., green faience. Petrie 154g.	85.00
102.	Nebhat, 2.6 cm., blue faience. Petrie 154g.	25.00
103.	Min, 2.7 cm., pale blue faience. This ithyphallic god was patron of generation and fertility of humans, animals, and plants. Petrie 161f.	85.00
104.	Head of Hathor, 1.4 cm., green faience. Especially venerated as the Mother-Goddess, she was mother of one of the forms of Horus, distinct from Isis. Petrie 171d.	65.00
105.	Nefertum, 3 cm., bright blue faience. Broken at waist. The son of Ptah and Sekhmet, he was the third part of the Memphite trinity, and is shown as a man wearing a lotus flower head-dress. He seems to have been connected with the sunrise and the heat of dawn. Petrie 175b.	65.00
106.	Nefertum, 5.7 cm., greenish faience. Broken at knees, somewhat worn. Petrie 175b.	50.00

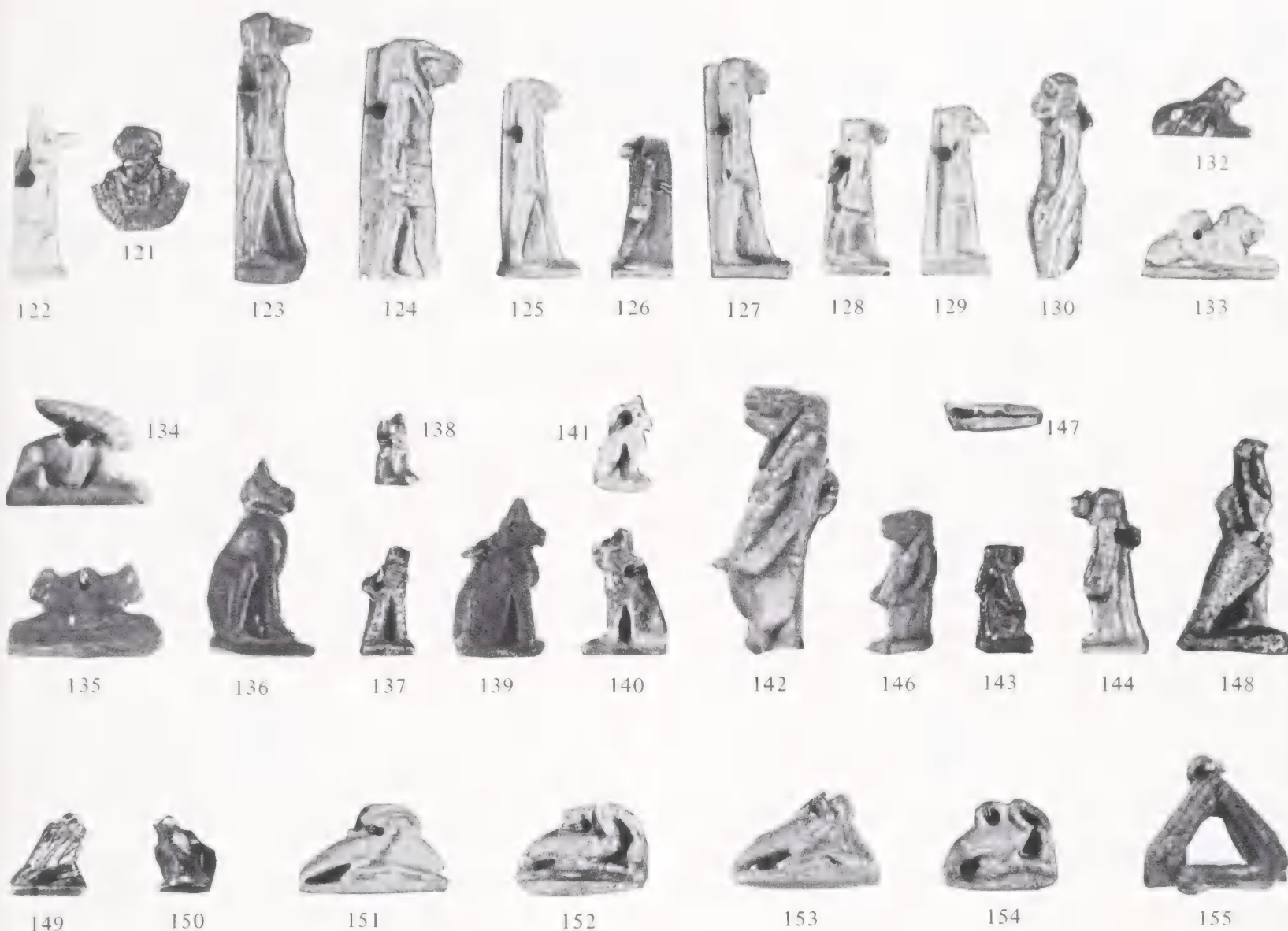


PLATE XXXI



107.	Ptah-Seker, 1.7 cm., beige and grey faience. This was a combination of Ptah, Creator and Patron of arts, and Seker, God of the dead. Petrie 176.	85.00
108.	Ptah-Seker, 2 cm., turquoise faience. Petrie 176c.	75.00
109.	Ptah-Seker, 1.4 cm., blue faience. Petrie 176c.	35.00
110.	Ra, 2 cm., blue faience. The hawk-headed god, with sun-disk head-dress. Petrie 181c.	25.00
111.	Khnumu (Khnoum), 2.5 cm., blue faience. The ram-headed god, was the Creator who fashioned humankind from clay on his potter's wheel. His amulet was worn by the living for protection, and by the dead to ensure careful modeling of their astral bodies. Petrie 187f.	125.00
112.	Bes, 2.5 cm., blue faience. The god of children, of music, dance, games, and gaiety. He is represented as a crooked, fat dwarf, bearded, and his tongue is extended. His worship dates from remote times, but was of foreign origin, introduced from the Land of Punt. Broken at legs. Petrie 188.	135.00
113.	Bes, 3.2 cm., blue faience with green detailing. He wears a crown of feathers. Petrie 188h.	65.00
114.	Bastet (perhaps Sekhmet?), 3.9 cm., turquoise faience. The cat goddess. Petrie 194c.	85.00
115.	Bastet or Sekhmet, 3.2 cm., white faience. Beautifully detailed face; broken at knees. Petrie 194j.	85.00
116.	Bastet or Sekhmet, 2.7 cm., brown with turquoise glaze. Holding scepter in left hand before body. Legs broken. Lovely delicate modeling. Petrie 194t.	250.00
117.	Bastet or Sekhmet, 3.5 cm., turquoise faience. Petrie 194t.	165.00
118.	Bastet or Sekhmet, 2.5 cm., bright blue faience. Broken at waist. Petrie 194t.	150.00
119.	Bastet or Sekhmet, 3.5 cm., bright blue faience. Broken at knees. Petrie 194t.	100.00
120.	Bastet or Sekhmet, 3 cm., turquoise faience. Petrie 194t.	25.00
121.	Aegis of Bastet, 1.6 cm., blue faience. The form is a deep collar of beadwork, surmounted by a lion's or cat's head, and is thought to have been worn to ensure fertility and conception. Petrie 195d.	65.00
122.	Anpu (Anubis), 2.7 cm., pale blue faience. The jackal-headed god, Anpu was protector of the dead and god of the cemetery frequented by jackals. Petrie 197f.	65.00
123.	Thoth (Tehuti), 4 cm., turquoise faience. Thoth was god of all science and learning, whom the Greeks equated with Hermes. Represented as a man with the head of an Ibis. Toes broken. Petrie 202b.	275.00
124.	Thoth (Tehuti), 3.8 cm., turquoise faience. Broken at ankles. Petrie 202b.	175.00
125.	Thoth (Tehuti), 3.2 cm., pale blue faience. Petrie 202b.	85.00
126.	Thoth (Tehuti), 3.2 cm., blue faience. Petrie 202d.	85.00
127.	Thoth (Tehuti), 3.5 cm., pale turquoise faience. As number 123. Edges of base chipped. Petrie 202l.	185.00
128.	Thoth (Tehuti), 2.4 cm., turquoise faience. Tip of nose chipped. Petrie 202l.	45.00
129.	Thoth (Tehuti), 2.6 cm., pale green faience. Petrie 202l.	40.00
130.	Seated Ape, 3.1 cm., bright blue faience. The ape was sacred to the god Thoth. Excellent detailing. Broken at ankles. Petrie 205.	165.00
132.	Lion, 2 cm., pale green faience. The lion's purpose was to guard and to defend. Petrie 219.	95.00
133.	Lion, 1.6 cm., dark blue with yellow points. Petrie 219.	60.00
134.	Sekhat the Hare, 2.3 cm., pale blue faience. Sacred to God Osiris. Found at Mitrahina, 12th Dynasty, c. 2000 B.C. Petrie 213.	65.00
135.	Mahes-Apis, the Lion and Bull foreparts joined. 2.3 cm., dark turquoise faience. The lion was the symbol of power and fascination; Apis the sacred bull symbolized the second life of God Ptah. Petrie 222.	40.00
136.	Seated Cat, 3 cm., dark faience. The cat was sacred and the emblem of the Goddess Bastet. Some wear around face. Petrie 224.	175.00
137.	Cat, 1.7 cm., green and black faience. Petrie 224a.	95.00
138.	Cat, 1 cm., bright blue faience. Petrie 224c.	35.00
139.	Cat, 2.4 cm., dark green faience. Nice detail. Petrie 224e.	165.00
140.	Cat, 2 cm., light brown faience. Petrie 224e.	150.00
141.	Cat, 1.5 cm., pale blue faience. Petrie 224e.	50.00
142.	Taurt (Thoueris), 4 cm., green faience. "The Great One"; she was the goddess of pregnancy, and was represented as a hippopotamus with the tail of a crocodile hanging down behind. She protected children and presided at their birth. Petrie 236p.	150.00
143.	Taurt, 1.6 cm., bright blue faience. Petrie 236t.	35.00
144.	Taurt, 2.6 cm., turquoise faience. Petrie 236s.	25.00
146.	Taurt, 2.2 cm., green faience. Petrie 236.	75.00





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| 147. Crocodile, 1.5 cm., turquoise faience. This was the emblem of Sebek, the crocodile god. Quite perfect. Petrie 240.  | 60.00  |
| 148. Hawk, Falcon, 3.2 cm., blue glaze. The hawk (or falcon) was the bird of Horus of Edfu, the king's soul. Petrie 245ae.   | 185.00 |
| 149. Hawk, Falcon, 1.3 cm., blue faience. Incised feathers; loop broken. Petrie 245.   | 125.00 |
| 150. Hawk, Falcon, 1.1 cm., blue faience with yellow points. Petrie 245w.  | 125.00 |
| 151. Habu the Ibis, 2.2 cm., pale turquoise faience. Sacred to Thoth, the god of Wisdom. Petrie 247h.  | 95.00  |
| 152. Habu, 2 cm., bright turquoise faience. Petrie 247.  | 95.00  |
| 153. Habu, 2.2 cm., turquoise faience. Found at Tel el Amarna, 18th Dynasty, c. 1350 B.C. Time of King Akhenaten. Petrie 247.                                      | 80.00  |
| 154. Habu, 1.6 cm., pale green glaze. Somewhat worn. Petrie 247.   | 75.00  |
| 155. Nehebka, 2 cm., turquoise to blue faience. A serpent with arms, one of the 42 judges of the dead; the amulet was a guide to the soul. Partially broken. 254b. | 40.00  |

*Amulets*, the classic work by Sir Flinders Petrie, which usually sells for \$20.00, is here offered at a 25% discount with the purchase of any amulet. 1,700 examples from the author's collection are classified, illustrated, and discussed in terms of significance and purpose, with a general introduction on the principles and properties of amulets. With 128 pp., 47 plates and drawings. These are 1972, quality reproductions of the original 1914 edition published by Constable & Co.

## FAIENCE JEWELRY

Knowledge of the faience-making process was brought to Egypt from Mesopotamia in the 5th millenium B.C., and by 3000 B.C. faience was being mass-produced as a popular and readily-obtainable substitute for rare gemstones. A paste was made of powdered quartz and alkalai, moulded around a small stick or stem combustible upon firing and scored with a knife into the desired shapes. Metallic compounds added to the paste gave the beads a self-glaze with uniformly distributed color. Copper oxide produced the "Egyptian blue" so similar to the color of Native American turquoise, iron oxide produced yellow and red, cobalt oxide dark blue; green was made from a mixture of copper and iron oxide, black from that of iron and manganese and white from an absence of oxides.

We offer authentic Egyptian faience beads from the 3rd millenium B.C. and later, strung with modern clasps and fittings as earrings and necklaces in original designs and recreations of ancient styles. Some pieces are made with amulets and scarabs, which add greatly to the value and interest. All colors mentioned above are available. Prices vary according to the amount of detail.

156. Antique necklace of tiny and tubular beads with seven faience amulets as follows: (left to right) Hathor, goddess of Beauty, Joy, and Love, represented as the head of a woman with the horns of a cow; Young Horus; Zad, or Dad, symbol of Stability, Firmness, and Endurance; Utach, a papyrus column worn to ensure eternal Youth and Vigor; Zad or Dad; Sekhmet; Hathor. Found at Deir el Bahari, Upper Egypt, 18th Dynasty, c. 1500 B.C. Time of Queen Hatshepsut. Blue amulets; blue and black beads. 50 cm. long.	300.00
157. Antique necklace composed of 65 translucent Carnelian beads in the shape of arrow-heads with tiny turquoise faience beads in between. Possibly late Egyptian, about 300 B.C. Found at Denderah, Upper Egypt, 42 cm. long. The Carnelian is an orange-brown.	250.00
158. Pectoral necklace, blue beads. 43 cm. long. A beautiful piece.	500.00
159. Choker; 5 rows of interlocking blue beads. 40 cm. long.	450.00
160. Necklace with amulet of Isis nursing Horus, blue and brown beads. 66 cm. long.	395.00
161. Necklace with amulet of Shu, god of Earth and Supporter of Heaven; blue and brown beads; 65 cm. long.	225.00
162. Necklace with Sacred Eye amulet of black and white granite; black and white beads. 65 cm. long.	450.00
163. Necklace strung with three scarabs; brown and blue beads. 44 cm. long.	250.00
164. Necklace strung with one scarab; brown and blue beads. 52 cm. long.	140.00
165. Necklace with interwoven strands; brown and blue beads. 56 cm. long.	90.00
166. Single strand necklaces; blue, brown, or blue and brown beads. 40 cm. long.	24.00
167. Earrings (for pierced ears only). 5 cm. long.	14.00
168. Earrings.	10.00
169. Matched earring and single strand necklace sets; blue, brown, or blue and brown beads.	30.00

We offer many more scarabs, amulets, necklaces, and earrings, too numerous to list here; and we shall be happy to send items on a period of approval. Please send a choice of type or style, color, and a range of price.

## COINS

### A PRICE LIST OF COINS FOR SALE

#### ROMAN COINAGE

##### Q. Pomponius Rufus

- F1. c. 59 B.C., denarius. Rome. Q-POM-RVFI-RVFS COS, bare head of Q. Pomponius Rufus r./SVLLA COS, bare head of Sulla r. Syd. 908. Rare, EF. 1600.00

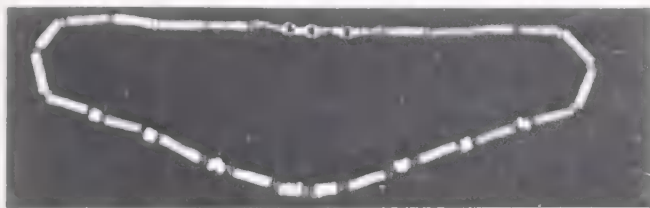
##### Claudius, 41-54 A.D.

- F2. Denarius. TI CLAVD CAESAR AVG PM TRP VI IMP XI, laureate head of Claudius r./SPQR P-P OBCS within oak wreath. RIC 41, Cohen 87. Nearly EF, nicely toned. 950.00

##### Nero, 54-68 A.D.

- F3. Denarius. [NE]RO CLAVD CAES DRVSVS GERM PRINC IV[ENT], draped bust of Nero l./SACER[D COOPT IN OMN CON]L SVPRANVM EX S C, simpulum, tripod, patera, lituus. RIC 98. VF, high relief. 550.00
- F4. Denarius. NERO CAESAR AVGVSTVS, laureate head of Nero r./VESTA, circular temple. RIC 58. VF 600.00
- F5. As. NERO CAESAR AVG GERM IMP, laureate head of Nero r./S C, Victory advancing l. holding shield on which SPQR. RIC 318. EF 550.00

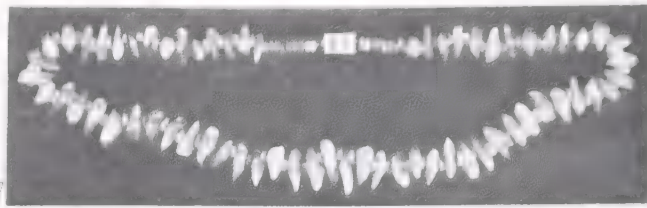




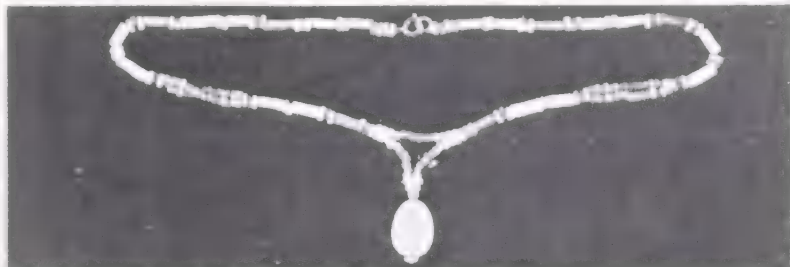
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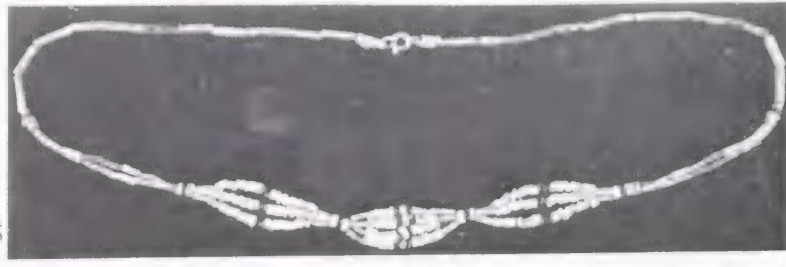
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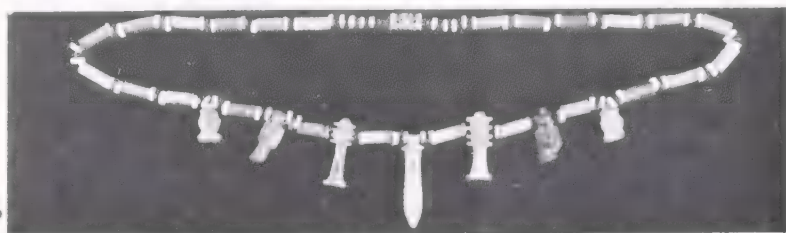
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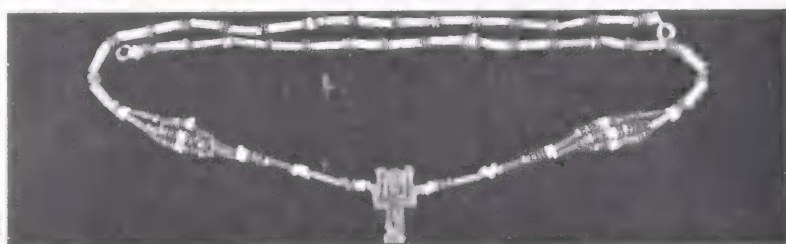
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161



158



159



F6



F1



F2



F5



F3



F4



F7



F6. As. NERO CLAVD CAESAR AVG GERM PM TRP IMP PP, radiate head of Nero r./PONTIF MAX TR POT IMP PP, SC in field, I in ex., Nero laureate dressed in flowing robes as Apollo, stg. r. with lyre. RIC 368v., Cohen 203v. VF	400.00	COS SC, Victory with shield inscribed VIC GER. RIC 1001. VF+, green patina	550.00
Faustina Junior, †175 A.D.			
F17. Sestertius. DIVA FAVSTINA PIA, draped bust of Faustina r./SIDERIBVS RECEPTA SC, Diana stg. l. with torch, crescent behind. RIC 1716. VF, green patina			550.00
F18. As. FAVSTINAE AVG PH AVG FIL, draped bust of Faustina r./PVDICITIA SC, Pudicitia stg. l. RIC 1403. EF, but surface slightly pitted			325.00
Julia Domna, †217 A.D.			
F19. Dupondius. IVLIA AVGVSTA, draped bust of Julia Domna r./HILARITAS SC, Hilaritas stg. l. RIC 877. VF+, rough patina.			275.00
Julia Maesa, †225 A.D.			
F20. As. IVLIA MAESA AVG, draped bust of Julia r./PIETAS AVG SC, Pietas stg. l. before altar. RIC 415. About VF, good portrait			300.00
Macrinus, 217-218 A.D.			
F21. As. IMP CAES M OPEL SEV MAC[RINVS] AVG, laureate and cuirassed bust of Macrinus r./PONTIF MAX TRP II COS II PP SC, Jupiter stg. l. holding thunderbolt and sceptre, cloak over l. arm. RIC 154. VF+, green patina			1500.00
Maximinus I, 235-238 A.D.			
F22. As. IMP MAXIMINVS PIVS AVG, radiate and draped bust of Maximinus r./PROVIDENTIA AVG SC, Providentia stg. l., globe at feet. RIC 62. VF+, dark green patina			400.00
Maximus, caesar 235 A.D.			
F23. As. MAXIMVS CAES GERM, draped bust of Maximus r./PIETAS AVG SC, priestly implements. RIC 12b. VF			325.00
Balbinus, 238 A.D.			
F24. Denarius. IMP C D CAEL BALBINVS AVG, laureate and draped bust of Balbinus r./IOVI CONSERVATORI, Jupiter stg. l. holding thunderbolt and sceptre. RIC 2. EF/VF, light reverse corrosion.			675.00
Herennia Etruscilla, c. 251 A.D.			
F25. Dupondius. HERENNIA ETRVSCILLA AVG, diademed and draped bust of Herennia Etruscilla on crescent/PVDICITIA AVG SC, Pudicitia stg. l. holding sceptre. EF/VF, green patina			475.00

Looking for the perfect holiday present for the newcomer to the worlds of Roman and Byzantine numismatics? We suggest a gift that will provide hours of fascinating enjoyment as well as an abundance of information – Sutherland's *Roman Coinage* and Whitting's *Byzantine Coinage*. Both books are richly illustrated with excellent color and black and white photographs as their authors provide an examination of the coins in relation to background, artistic merit, and historical perspective. These are gifts that keep giving and will surely be appreciated all year long. Each . . . . . \$25.00



PLATE XXXIII



F8



F9



F10



F11



F13



F14



F15



F12



F16



F17



F18



F19



F20



F21



F22



F23



F24



F25





## MAIL BID SALE

The following lots are offered for mail bids only. Bid sheets must be received no later than January 9; the lots will be awarded to the highest bidder on January 10. Your submission of a bid sheet constitutes your acceptance of the terms of sale stated below. On the insert at the front of the catalogue we have listed a minimum bid for each lot. No bid will be accepted for less than these minimums. On the same sheet we have indicated an estimated valuation for each lot based on recent international market prices. These estimates are intended only as a guide for bidders and will not otherwise affect the prices realized.

The lots will be awarded to the highest bidder at a round-number price based on the next highest bid plus approximately 10%. Bid what you feel the lot is worth to you. Your bids will be protected, and even if your bid is much higher than the next highest bid you will buy the lot for only 10% above the underbidder. In case of identical bids the earliest receives preference.

Unknown bidders must establish credit references or deposit 25% of the amount of their bids. Bids from minors will not be accepted.

All coins are guaranteed to be genuine and as described. Any errors on our part will be corrected, but we cannot be responsible for errors in bidding. All claims for adjustment must be made in writing within 5 days after receipt of the goods. Title remains with the seller until items are paid for in full. No lots may be returned without our written permission.

No commission will be charged for executing bids, but bidders must pay all postage, express and insurance charges. All lots delivered in California are subject to the 6% California sales tax unless the bidder possesses a valid resale license and has a resale card on file with us at the time of the submission of his bids.

### GREEK COINS

- H1. **Gaul, Massilia**, before 400 B.C., AR obol. Young river god hd. l./Wheel. SNG Fitz. 7ff. Nice VF
- H2. —, after 200 B.C., AR drachm. Artemis hd. r./Lion stg. r. SNG Munich 362. VG
- H3. **Campania, Neapolis**, c. 325-241 B.C., AR drachm. Nymph hd. l./Man-headed bull r. Cf. SNG Cop. 450ff. R VG
- H4. **Calabria, Tarentum**, c. 500-430 B.C., AR trihemio-  
bol. Cockle shell/Satyr hd. r. Vlasto 1159. VG
- H5. —, 334-302 B.C., AR stater. Horseman r./Taras  
std. l. on dolphin. Vlasto 654. F+/VF
- H6. **Bruttium, Rhegium**, c. 415-387 B.C., AE tetras.  
Jugate busts of Dioscuri r./Asklepios stg. l. BMC  
110. VF, olive patina
- H7. **Thrace, Lysimachus**, 323-281 B.C., AR drachm.  
Heracles hd. r./Zeus std. l. Muller 21. VF
- H8. —, AR tetradrachm. Alexander hd. r./Athena  
std. l. Muller 395. F
- H9. **Macedon, Acanthus**, c. 500-424 B.C., AR tetra-  
drachm. Lion r. attacking bull l./Quadripartite  
incuse. BMC 3ff. R Sharp VF but test cut
- H10. —, **Mende**, c. 500-450 B.C., AR hemio-  
bol. Ass hd. r./Incuse. SNG Cop. 202. R F
- H11. —, **Neapolis**, c. 411-350 B.C., AR hemidrachm.  
Gorgoneion/Female hd. r. BMC 25. VG
- H12. —, **Philip II**, 359-336 B.C., AE 17 mm. Apollo  
hd. l./Horseman r. SNG Cop. 617. F, black patina
- H13. —, **Alexander III**, 336-323 B.C., AR tetradrachm.  
Heracles hd. r./Zeus std. l. Muller 368. VF
- H14. —, AR tetradrachm. As above. Newell 58, 59.  
VF/F, banker's mark on rev.
- H15. —, AR tetradrachm. As above. Muller 397. F
- H16. —, AR drachm. As above. Muller 793. F
- H17. —, AE 20 mm. Heracles hd. r./Bow in case and  
club. SNG Cop. 1051. F, attractive brown patina
- H18. —, **Cassander**, 306-297 B.C., AE 20 mm. Heracles  
hd. r./Horseman r. SNG Cop. 1142. About F,  
cleaned
- H19. **Epirus, Epirote Republic**, 283-163 B.C., AR  
drachm. Zeus hd. r./Eagle in oak wreath. BMC  
23. F/VF
- H20. **Phocis**, 480-421 B.C., AR triobol. Bucranium/  
Female hd. r. BMC 19. Scarce. VG
- H21. **Boeotia, Thebes**, 378-338 B.C., AR stater. Shield/  
Amphora. BMC 146. VF
- H22. **Euboea, Chalcis**, 369-336 B.C., AR drachm. Hera  
hd. r./Eagle flying l. with serpent. BMC 41ff.  
Scarce. About F
- H23. **Attica, Athens**, before 430 B.C., AR obol. Athena  
hd. r./Owl r. SNG Berry 682ff. VG
- H24. —, after 449 B.C., AR tetradrachm. As above.  
Cf. Starr pl. XXII. F
- H25. —, 430-322 B.C., AR hemidrachm. As above/  
Owl facing. BMC 162ff. VG

- H26. —, 196-87 B.C., AR tetradrachm. Athena hd. r/  
Owl stg. on amphora. Thompson 3791, this  
coin. Ex Zugman and Newell collections. VG
- H27. **Corinthia, Corinth**, c. 350-338 B.C., AR stater.  
Pegasus flying l./Athena hd. r. BMC 380. VG/F
- H28. —, c. 338-300 B.C., AR stater. As above/Athena  
hd. l., aegis of gorgon. BMC 253. F/VF
- H29. **Argolis, Argos**, 228-146 B.C., AR hemidrachm.  
Wolf forepart r./A in incuse sq. BMC 123v. F/VF
- H30. **Pontus, Amisus**, 300-250 B.C., AR hemidrachm.  
Tyche hd. r./Owl on shield. BMC 16. VF
- H31. **Mysia, Pergamum**, 133-67 B.C., AE 20 mm.  
Asklepios hd. r./Serpent. BMC 158. Ex Lockett  
collection. F+, green patina
- H32. **Lesbos, Mytilene**, 6th cent. B.C., billon fraction.  
Two boars' hds./Quadripartite incuse. SNG Cop.  
288. VG
- H33. **Ionias**, 6th cent. B.C., AR obol. Lioness protome  
l./Incuse. Unpublished. About F
- H34. **Islands off Ionia, Chios**, 334-190 B.C., AE 15 mm.  
Sphinx std. l./Amphora. SNG Cop. 1556. Nice  
VF, brown patina
- H35. **Islands off Caria, Rhodes**, 166-88 B.C., AR tri-  
obol. Helios hd.  $\frac{3}{4}$  r./Rose. Cf. BMC 291ff. F+
- H36. **Syria, Antiochus I**, 280-261 B.C., AR tetradrachm  
Antiochus hd. r./Apollo std. l. BMC 14. F
- H37. —, **Antiochus III**, 223-187 B.C., AR tetradrachm.  
Antiochus hd. r./Apollo std. l. Newell —. VG
- H38. **Judaea, Pontius Pilate**, 26-36 A.D., AE lepton.  
30/31 A.D. Lituus/LIZ in wreath. R. 133. VG
- H39. **Parthia, Vologases III**, 105-147 A.D., AR drachm.  
Vologases hd. r./Archer std. r. S. 78/5. Superb
- H40. **Egypt, Ptolemy I**, 305-285 B.C., AR tetradrachm.  
Ptolemy hd. r./Eagle. Svor. 259. F, obv. stain

### INDO-SCYTHIAN COINS

- H41. **Azes I**, 90-40 B.C., AR tetradrachm. King on  
horseback r./Zeus stg. facing. BMC 4. Superb,  
high relief and Greek style
- H42. —, AR drachm. As above/Pallas stg. l. BMC 68v.  
VF
- H43. **Azilises**, 40-15 B.C., AR tetradrachm. As above/  
City goddess (?). BMC 7-12. VF

### SASANIAN COINS

Unless otherwise indicated the type is always royal  
bust r./Fire altar with two attendants.

- H44. **Asdaser I**, 224-241, AR tetradrachm. Mithradatic  
style bust of king/Fire altar. Goebi 6. R VF
- H45. —, AR dirhem. Rev: No attendants. G. 9. VF
- H46. —, AR dirhem. As above. G. 10. R VF
- H47. **Sapur I**, 241-272, AR dirhem. G. 23. VF, high  
style
- H48. —, AR obol. G. 25. RR F
- H49. —, AR dirhem. G. 32. VF



PLATE XXXIV





- H50. **Varhran II**, 276-293, AR dirhem. Obv: Busts of king, queen and prince. G. 58. VF  
H51. **Hormizd II**, 303-309, AR dirhem. Rev: Bust in fire altar. G. 83. VF  
H52. **Sapur II**, 309-379, AR dirhem. As above. G. 102. VF  
H53. —, AR dirhem. As above. G. 102. VF  
H54. —, AR dirhem. As above. G. 102. F  
H55. **Varhran IV**, 388-399, AR dirhem. As above. G. 136. F  
H56. **Yazdgard I**, 399-420, AR dirhem. G. 147. F  
H57. —, AR dirhem. As above. G. 147. F  
H58. **Varhran V**, 420-438, AR dirhem. G. 153. Fair  
H59. —, AR dirhem. G. 155. F  
H60. —, AR dirhem. G. 156. F  
H61. **Yazdgard II**, 438-457, AR dirhem. G. 160. EF  
H62. **Peroz**, 459-484, AR dirhem. Obv: King wears crown with double wings. G. 174. VF  
H63. **Valkash**, 484-488, AR dirhem. Rev: Bust in fire altar. G. 178. F  
H64. **Kavad I**, 484-531, AR dirhem. Obv: Crescent on each shoulder. G. 183. F  
H65. **Xusro I**, 531-579, AR dirhem. G. 195. F  
H66. —, AR dirhem. G. 195. VF  
H67. —, AR dirhem. G. 195. F, clipped  
H68. —, AR dirhem. G. 196. VF  
H69. —, AE 12 mm. Not in Goeb. R VG  
H70. **Vistahm**, 591-597, AR dirhem. G. 205. VF, dark  
H71. **Xusro II**, 590-628, AR dirhem. King wears crown with double wing, double border with four stars in crescent/Triple border with four stars in crescent. G. 211. VF  
H72. —, AR dirhem. As above. G. 212. VF+  
H73. —, AE 12 nummia. Alexandria. Crowned bust of king facing between star and crescent/Cross on globe. G. 222. VF  
H74. **Ardaser III**, 628-630, AR dirhem. G. 226-7. VF
- COINS OF TABARISTAN**

*These imitate the standard Sasanian type unless otherwise indicated.*

- H75. **Farkhan**, 711-728, AR half dirhem. Year 77.

Obv: King wears crown with double wing. Unvala 250. Scarce. EF

- H76. **'Afzut'** (anonymous), AR half dirhem. Year 135. Walker 307. EF  
H77. **Sulaiman**, 787-789, AR half dirhem. Year 138. Obv: Usual bust of Sasanian type, but instead of face a lozenge; border with four stars in crescents. W. 288. R VF+  
H78. **Muquatil**, 788-792, AR half dirhem. Year 139. W. 297. EF  
H79. —, AR half dirhem. Rev: Flames are flanked by crescent and pellet. W. 296. VF  
H80. **Hani ibn Hani**, 788-789, AR half dirhem. Year 137. W. 291. VF  
H81. **Unclassified**, AR half dirhem. F

#### ANTONINIANI CELEBRATING ROME'S FIRST MILLENIUM

*In 248 A.D., during the reign of Philip I, Rome celebrated its thousandth anniversary. To commemorate the event, coins were issued bearing on their obverse portraits of the imperial family and on the reverses the various animals exhibited in shows to entertain the Roman people, with the legend SAECVLARES AVGG.*

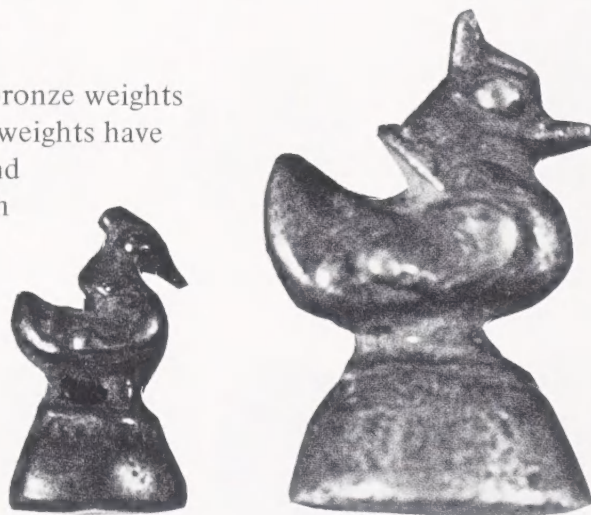
- H82. **Philip I**, 244-249, AR antoninianus. Rev: Lion walking r., I in ex. RIC 12. Nearly EF  
H83. —, AR antoninianus. Rev: She-wolf suckling Romulus and Remus, II in ex. RIC 15. EF  
H84. —, AR antoninianus. Rev: Stag walking r., V in ex. RIC 19. Nearly EF  
H85. —, AR antoninianus. Rev: Antelope walking l., VI in ex. RIC 21. Nearly EF  
H86. **Otacia Severa**, wife of Philip I, AR antoninianus. Rev: Hippopotamus stg. r., IIII in ex. RIC 116b. Nearly EF  
H87. **Philip II**, 247-249, AR antoninianus. Rev: Goat walking l., III in ex. RIC 224. VF/EF

#### SOUTHEAST ASIAN BRONZE WEIGHTS

In the eighteenth and nineteenth centuries A.D. the use of bronze weights in animal forms abounded in southeast Asia. Many of these weights have been collected in recent years because the graduated sizes and handsome designs have great collector appeal. Although such weights are often referred to as 'opium weights' they were in fact used as counter-balances in the weighing of all sorts of items from precious metals to vegetables. We can offer pairs of 'chicken' weights, one 2½ inches high and 11 ounces, the smaller approximately 1½ inches high and 4 ounces.

Price for the pair.....\$50.00

(We maintain a stock of all sorts of weights from antiquity through the modern period. Collectors of such items are urged to communicate their wants.)

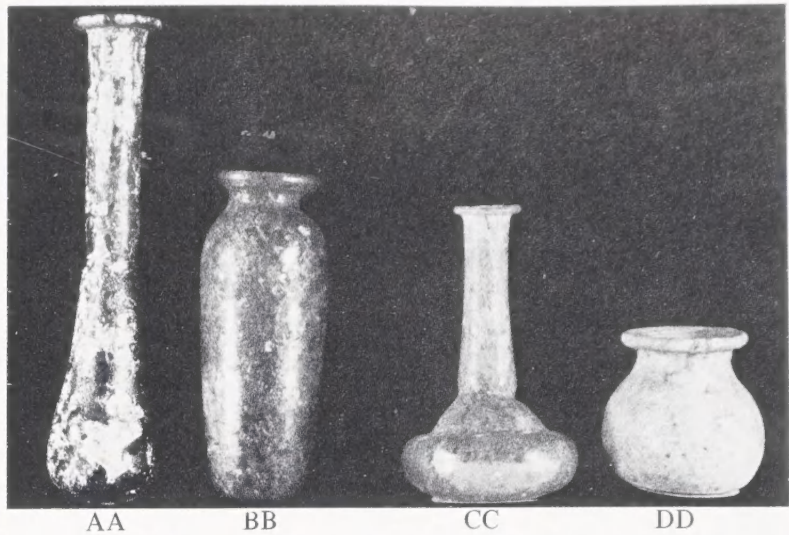


We have in stock *Money Scales and Weights* by T. Sheppard and J.F. Musham .....\$10.00



## ANCIENT GLASS

While the earliest examples of glass have been found in the various areas of the Near East, it was certainly in Egypt that the art of glass making made its greatest strides in the ancient world since by Roman times Egypt was well known for specialties in glass work. While the manufacture of glass vases modelled on a core was well established by the early days of the Roman empire, the technique of glass blowing was still something of a novelty. This method was important in the widening use of glass in everyday life since it lowered the cost of production and, therefore, the price to the consumer. It also afforded the craftsman a greater freedom of form and artistry. The following pieces, only a small sample of the many glass items we offer for sale, are catalogued according to the shapes in C. C. Edgar's *Graeco-Egyptian Glass*, Cairo, 1905.



- AA. Small bottle, height 117 mm. Pear shaped body and flattened base; cylindrical neck with a projecting rim and depression between neck and body. Iridescent with colors of green, blue, and red with a silver-toned slight encrustation. Edgar 32.682 . . . . . \$140.00
- BB. Small jar, height 80 mm. Narrow vase with slightly concave sides, sloping shoulders, and spreading mouth with rounded rim; a silvery blue-green iridescence. Edgar 32.537 . . . . . \$110.00
- CC. Bottle, height 72 mm. Long narrow neck, very flat body, base nearly flat. Yellow color.. \$100.00
- DD. Vase, height 35 mm. Small, squat vase; slightly concave body, depression between body and the large rounded rim. Yellow-tan color. 32.522. . . . . \$100.00

(Illustrations approximately one-half actual size.)

## BYZANTINE CROSSES

Each Byzantine bronze cross pictured here came in two pieces hinged together at the top so that the wearer could use it to hold some particularly religious article, perhaps even a relic. All are in functional order, requiring only a chain and some polishing to be worn.

A. Plain cross with a slight greenish patina, ready for wearing. 35 x 63 mm. . . . . \$75.00

B. Cross engraved with figure of Christ, KYPI above, and own loop. A reddish patina on front. Back decorated with KE, CO, CO, ME on points of cross. Small nick out of bottom loop. A particularly interesting piece. 33 x 76 mm.. . . . \$200.00



C. Cross decorated with a pattern of circles and lines. Chain for wearing can be inserted through the bottom loop. Cleaning could render this a quite handsome piece of jewelry. 44 x 82 mm. . . . . \$90.00

(Illustrations approximately two-thirds actual size.)



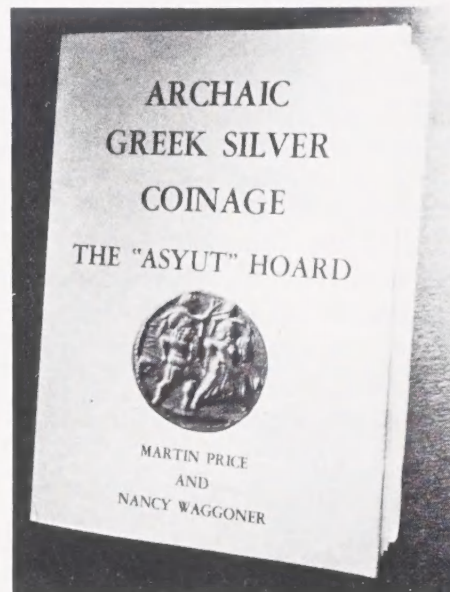


### REVISED JUDAEAN CHART

New, revised chart of ancient Judaeen coinage, arranged according to Meshorer and Reifenberg numbers, with the ancient Hebrew inscriptions. Revised by Rohe Reidenbach and Dr. Arie Kindler of the Kadman Numismatic Museum, Tel Aviv. —\$2.95 plus postage

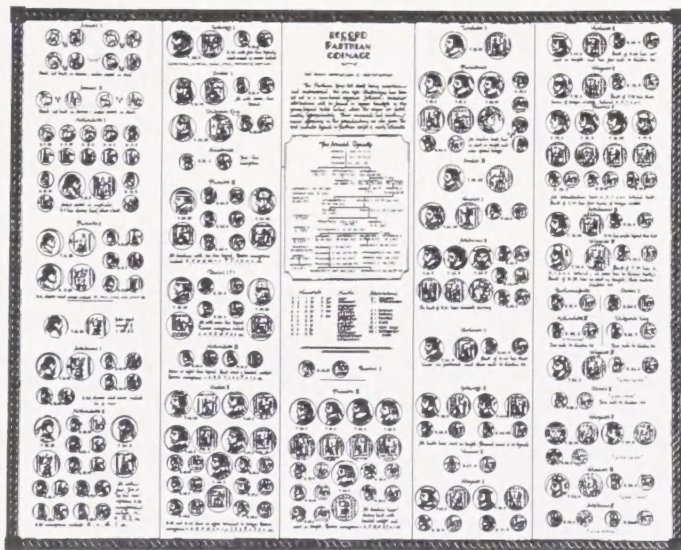
NOW AVAILABLE .....

Subsequent to discovery in Egypt in 1969, the almost 900 coins of the Asyut Hoard found their way into nearly 100 various collections. Now, after patient research, Nancy Waggoner and Martin Price have assembled in this important new book their findings and all the implications for the chronology of archaic Greek coinage.



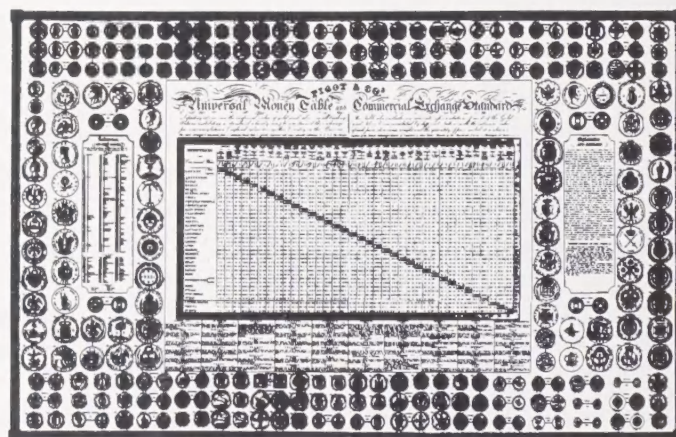
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### RECORD OF THE PARTHIAN COINAGE

An excellent chart for quick comparison and ready identification of the fascinating Parthian Coinage. 23" high x 28½" wide. **\$2.95**



### UNIVERSAL MONEY TABLE AND COMMERCIAL EXCHANGE STANDARD

A reproduction of a wall chart originally printed in the early 1800's. It is beautifully reproduced in 4 colors on heavy parchment 22½" high x 36" wide. **\$4.00**

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